



Henry Shardy, *Elk Buffalo: The Monarch of the Plains*, 1900-1905. Bronze, 22 1/2 x 24 x 13 inches.
Tacoma Art Museum, Haub Family Collection, Promised gift of Erivan and Helga Haub

Cast of Characters

Curriculum Guide

CAST OF CHARACTERS

Storytelling has been a prominent theme in the visual arts of the American West since the early 19th century. Students will explore a cast of characters that populate western myths, art, and history that have inspired film, fiction, advertising, and other elements of popular culture.

SCHOOL TOUR INTRODUCTION

Each tour is led by knowledgeable museum volunteer educators who engage students in a conversation-based gallery visit and an introductory hands-on art lesson.

HOW TO USE THIS CURRICULUM

The curriculum guide includes sample images, pre- and post-visit lessons plans, background information, lesson plans, extension activities, and other resources to help you integrate the museum experience into your classroom curriculum – lessons may also be modified to be used independently of a museum visit. Grade levels are suggested for each lesson; however, teachers may adapt the lessons to other grade levels as appropriate.

PRE- AND POST-VISIT LESSONS

To ensure a successful and informative museum visit, pre-visit lessons are created to prepare your students for their museum visit. After your museum visit, use the post-visit exercises to help reinforce your students' museum experience and the concepts and information addressed during the tour and art activity. Each lesson is designed to correspond to Common Core State Standards (CCSS) and Essential Academic Learning Requirements (EALRs).

CONFIRMATION PACKET

Please be sure to review the confirmation letter you received when you booked your school tour. The confirmation packet includes directions and parking instructions, and information about obtaining a free museum pass so that you may familiarize yourself with the exhibition content and the layout of the museum prior to your school tour. Also included in the confirmation packet are museum guidelines to share with students and chaperones prior to your visit to help insure a successful and safe museum visit for everyone.

CONTENTS:

- Museum Background
- Visual Art Resources
- Pre-Visit and Post-Visit Lesson Plans
- Glossary and Resources
- Common Core State Standards (CCSS)

Curriculum developed by Museum Educator, Ryan Branchini, with the assistance of Haub Fellow, Asia Tail.

Additional copies of this curriculum guide can be downloaded for free at www.TacomaArtMuseum.org/Educators. A paper copy can be purchased for \$10 by contacting Education@TacomaArtMuseum.org.

School Group Tours are generously supported by The Gottfried and Mary Fuchs Foundation, Wheeler Charitable Trust, William Kilworth Foundation, The Marco J. Heidner Foundation,



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Art of the American West: The Haub Family Collection

November 15, 2014—November 2015

From the shores of Puget Sound, to the tallest peaks of the Rocky Mountains, to the banks of the Missouri River, the artwork of the American West informs our perceptions of this varied region. This inaugural exhibition of the Haub Family Collection at Tacoma Art Museum spans more than 200 years of work by historic and contemporary artists. The artworks examine ideas of American identity over time, delve into storytelling and mythmaking, and explore the vast American landscape. See how concepts of the West—both real and imagined—have continually changed and evolved and still influence us today. Organized by Tacoma Art Museum.

Pamela Mayer Sculpture Hall

The sculptures in the Haub Family Collection introduce a cast of iconic characters found in much of the art of the American West. Here you will see Native American leaders, cowboys and Pony Express riders, artists at work, and a host of wild creatures. Though all classically western subjects, these figures were created by artists from the East Coast to the West Coast, some inspired by Italian craftsmen, others by ancient Assyrian art or 19th-century Parisian trends. As a whole, they reveal that the idea of the American West extends far beyond its geographic borders.

Liliane and Christian Haub Gallery

How does a new country create a distinct identity? In the early 1800s, artists turned to the people and landscapes of the West to distinguish the United States from its European roots. Soon images of the West—both real and imagined—became popular subjects in American art. At the dawn of the 20th century, new industries and growing cities reshaped life in the West. Artists responded to these changes in various ways: some sought escape by plunging into historic recreations, celebrating the past in their artwork, and others saw the unique locations in the West as inspiration for a new, modern approach to American art. Today, contemporary artists respond to and question ingrained assumptions about the American West, prompting a new understanding of the “Old West” and making bold statements about the wide variety of contemporary cultures that comprise the modern West.

Katrin and Karl-Erivan Haub Gallery

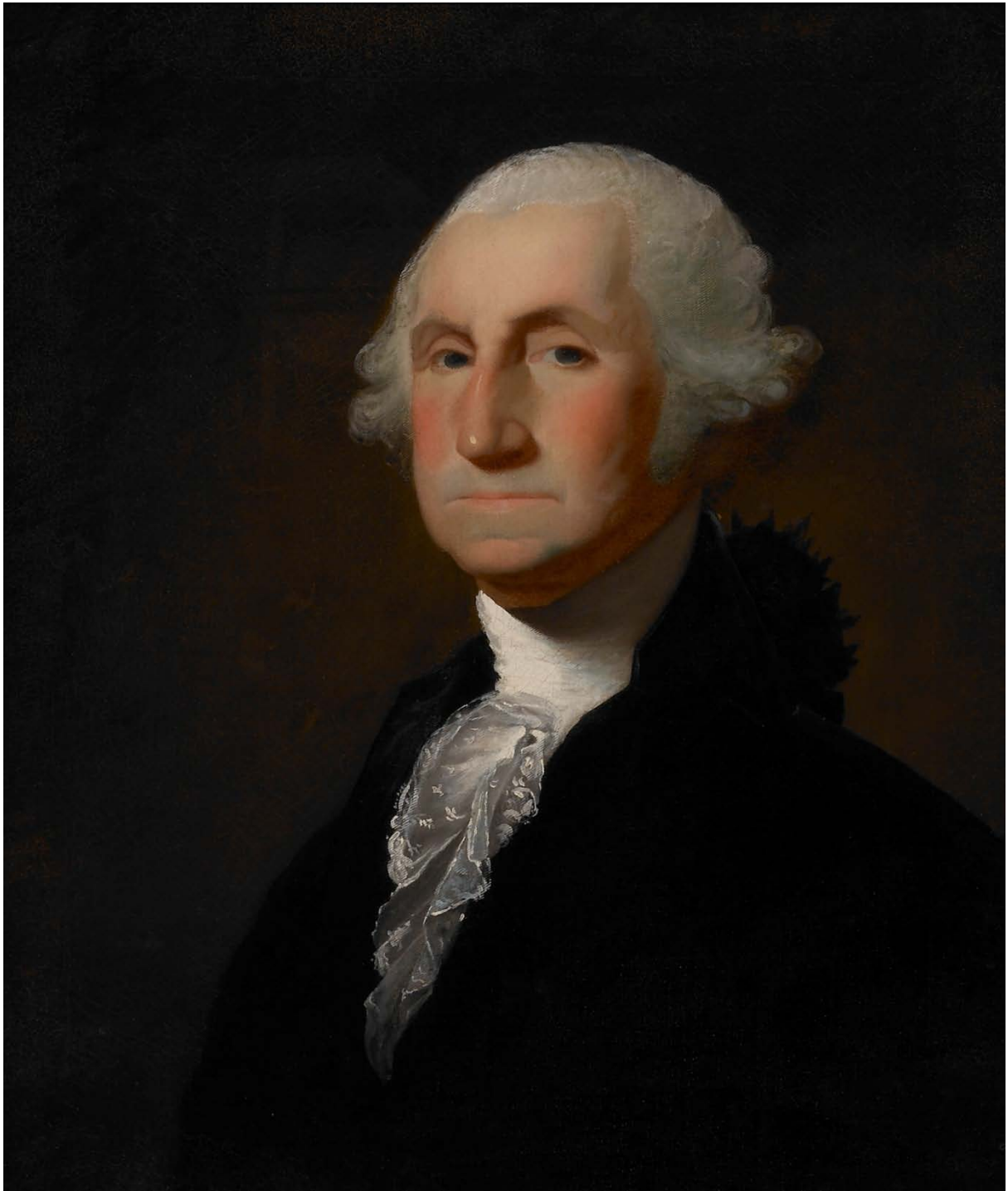
Powerful stories enchant, excite, teach, challenge, and inspire us. Since the early 19th century, storytelling and narrative have been prominent themes in the visual culture of the American West. Many artists in this exhibition worked as illustrators, bringing life to books, magazines, posters, and other forms of communication. With familiar characters and symbols, they perfected the art of storytelling through images. Influenced by European traditions of history painting, photography, and early cinema, these artists helped create an imaginative American folklore around the idea of the West. This gallery examines the tension between history and myth in these artworks, and explores artists who both craft and deconstruct the stories of the American West.

Georg Haub Gallery/Alice and Paul Kaltinick Gallery

Since the time of early exploration and settlement, artists have responded to the dramatic landscapes and changing environments of the American West. In the 19th and early 20th centuries, artists lamented senseless environmental destruction and created works that generated a call to action, helping prompt early ideas about conservation and influencing the formation of the national park system. The landscapes of the West—with rolling hills, jagged peaks, bright skies, and brilliant colors—have long served as artistic inspiration, prompting both realist and abstract interpretations. These artists encourage us to see the land and wildlife in the West through their eyes, with wonder and admiration.



John Mix Stanley, *The Sentinel (Young Chief Uncas)*, 1868. Oil on canvas, 20 x 16 inches. Tacoma Art Museum, Haub Family Collection, Promised gift of Erivan and Helga Haub.



Gilbert Stuart, *Portrait of George Washington*, after 1797. Oil on canvas, 28 1/8 x 24 3/16 inches. Tacoma Art Museum, Haub Family Collection, Promised gift of Erivan and Helga Haub.



Phimister Alexander Proctor, *Pursued*, 1914. Bronze, 16 1/2 x 21 1/2 x 6 inches. Tacoma Art Museum, Haub Family Collection, Promised gift of Erivan and Helga Haub.



John Nieto, *Coyote*, 2008. Oil on canvas, 16 x 20 inches. Tacoma Art Museum, Haub Family Collection, Promised gift of Erivan and Helga Haub.



Albert Bierstadt, *Departure of an Indian War Party*, 1865. Oil on board, 17 1/4 x 24 1/4 inches. Tacoma art Museum, Promised gift of Erivan and Helga Haub.



Nancy Glazier, *Birds of a Feather*, c.1983. Oil on canvas, 24 x 32 inches. Tacoma art Museum, Promised gift of Erivan and Helga Haub.



W.H.D. Koerner, *Not Much of a Hand*, c.1928. Oil on canvas, 28 x 40 inches. Tacoma Art Museum, Haub Family Collection, Promised gift of Erivan and Helga Haub.



PRE-VISIT LESSON: Reading Art

GRADES: K–12

LESSON LENGTH: 1 class period

ESSENTIAL QUESTION: What can we learn by “reading” art?

BRIEF DESCRIPTION

This pre-visit activity will help to prepare students for their museum visit by increasing their comfort level in viewing and discussing art in an encouraging, non-judgmental atmosphere while utilizing their speaking and listening skills.

LESSON

Let students know that they are going to discuss a work of art to see what they can learn about the artwork and the artist(s) just by looking. Select one or more of the artists highlighted in this guide, or select your own image(s). For a first time discussion, a figurative or narrative scene makes for a steady stream of conversation as well as diversity of interpretation. Using more abstract pieces can prove challenging for first-time art viewers, but can be developed quickly by guiding questions down a qualitative checklist – for example, “Who would like to tell me about the textures they see (line, depth, contrast, shape)?”

- Seat students in front of selected artwork and give them a moment to look at the image in silence before inviting them to speak. Look carefully at the image with the students. Encourage them to view the art much like they would read a book, scanning across, up, and down.
- Ask, “**What is going on in this image?**” Rather than starting out with “What do you see?” a question that invites a checklist of responses—“a dog,” “the color green,” “a red square,” e.g.—an open-ended question about what is *happening* starts the discussion off by inviting students to make meaning out of what they see. It also implies that we can find meaning in any work of art.
- Paraphrase each student’s comment after he or she responds, pointing to the details he or she mentions. Paraphrasing and responding to each comment in the same way helps indicate to students that no one interpretation is more valid or interesting than another.
- Introduce the appropriate vocabulary as it appears in the conversation.
- If a student provides an interpretive comment about the image (“I think the artist is sad,” “It looks like a farm,” “This takes place in the future,” e.g.), ask, “**What do you see that makes you say that?**” This reminds students to return to the image to find evidence for their opinions; it also builds descriptive vocabulary.
- Ask “**What more can we find?**” intermittently to keep the discussion going—and to imply that there is always something more that we can find in a work of art.

CONCLUSION

Use your own judgment to close the discussion when student focus wanes. (The time needed for this lesson may vary from 10-45 minutes, depending upon the age and developmental needs of students.) As you conclude, thank all the students for their contributions, summarize the observations shared, and remind them that they will be participating in a similar activity while visiting the museum.



PRE-VISIT LESSON: Characters of the West

GRADES: 1-12

LESSON LENGTH: 1 class period

ESSENTIAL QUESTION: How can we tell a story through art?

BRIEF DESCRIPTION

This pre-visit activity will provide students with an opportunity to explore how art can inspire stories while utilizing their creative writing skills.

BACKGROUND

Europeans and American settlers learned of the west through rumors and stories, written descriptions, and illustrations. Artists who accompanied explorations to America in the 16th century brought back the first visual reports of the frontier – it is important to note that these were not works of strictly documentary value – and these images provided a new cast of characters that sparked the imaginations of explorers, authors, and artists alike.

In the 21st century world we live today, information is readily available at the tip of a finger through various means of technology and it is often difficult to place our mindsets in a world of the unknown. However, it is important to note that explorations of the oceans, forests, and outer space continue to provide new characters and stories.

LESSON

For this lesson educators will divide students into small groups. Students will work together to compose a creative narrative inspired by John Nieto's *Coyote* painting (page 7). They will approach the writing activity with a similar mindset of the people from the 16th century whose only knowledge of the American West was based on the writings or images without a lot of background information. Use the provided prompts to help guide the writing process and remind students to think about well-chosen details and well-structured event sequences.

PROMPTS

- The coyote is gazing into the distance. What do you think it is looking?
- Why do you think this coyote is alone?
- What do you think the coyote represents (dreams, exploration, fears, etc.)?
- If the coyote could talk what would it say?

CONCLUSION

Have each group present their narratives – did they go more real or imaginative with their story? Ask them what they enjoyed about working as a group and what was a challenge (perhaps conflicting ideas in regards to the prompts). What do they like would happen if they shared their stories to another class (would they believe it or not)?

EXTENSION ACTIVITIES

- Have students create an art piece that responds to John Nieto's *Coyote*. The piece can be another coyote or animal that would be living in the western landscape such as an elk, moose, bear, etc.
- Students can take their narrative and turn into a poem or ballad or even folk song – resources are accessible online for structure guidelines, including <http://www.wikihow.com/Write-a-Ballad>.

- This lesson can be incorporated into a natural science activity by having student's research animals of the American west – including information on habitat, food, travel patterns, as well as exploring the first recorded encounters with human beings.



POST-VISIT LESSON: Representation of Native Americans

GRADES: 4-12

LESSON LENGTH: 2-3 class periods

ESSENTIAL QUESTION: How do artists represent Native Americans?

BRIEF DESCRIPTION

This post-visit activity will provide students with the opportunity to think on their museum visit and to further reflect on representations of Native Americans.

BACKGROUND

As we explore representations of Native Americans in art, our 21st century intercultural understanding is substantially broader. Our insight and world view today is different than that of European settlers and immigrants 150-200 years ago, at the time when some of these works were created. The artworks in the Haub Family Collection can help us understand how views have changed overtime, but also address how many stereotypes and misunderstandings continue to persist.

As Peter H. Hassrick notes in his essay, *West by Northwest: Treasures from the Haub Family Collection Come Home*, artists had varying motivations for representing Native Americans...

- John Mix Stanley was driven by entrepreneurial zeal and regarded his Indian Gallery as a means of making money.
- In George Catlin's mind, the Indian was some-thing to be catalogued as a way of understanding the scientific and divine order of the natural world.
- Albert Bierstadt's vision represented the natural man and unspoiled nature, fixed in a tableau of unity, grace, and splendor.
- Charles Russell viewed the Indians of the Northern Plains, as the true Americans, as did his Colorado-raised contemporary Alexander Phimister Proctor (see visual resource on page 6).

These images created a cultural narrative which was consumed via art, books, and cinema and television. "The American Indian became both a romanticized figure of a disappearing past in the beginning years of the 19th century and a symbol of conflict over the land as settlers flooded westward in ever greater numbers," as Scott Manning Stevens, citizen of the Akwesasne Mohawk nation, notes in his essay *Native American Artists Looking Back*.

While these images capture a period in time, they are by no means a historical record and in actuality had nothing to do with who Native people were or their culture. As Shaun Peterson, artist and citizen of the Puyallup nation, notes "in European art, painters are generally informed by history--castles, important people, and other historical subjects are handled a certain way. This solidifies people's mindsets into thinking all art images are accurate. This is problematic when Native people are the subject of uninformed painters of Euro-American background. People prefer this fantasy of Native life which does not actually

reflect our culture. Our culture doesn't promote that kind of archiving or presenting yourself as important the way European history scenes and portraits do."

Today, scholars and activists are using these representations to examine historical events such as assimilation and genocide – as well as issues of appropriation. Native American artists also address these images by creating art influenced by and at times directly representing their cultural heritage which helps continue this ongoing dialogue.

LESSON

Divide students into small groups, providing them with writing materials. Using the provided prompts ask students to collaboratively share their experiences of viewing representations of Native Americans at the museum.

PROMPTS

- What representations of Native Americans did you experience (reflect on artist motivations on page 10)?
- In what ways do you think these images (paintings and sculptures) shaped our understanding of Native Americans (think about mass media)?
- Keeping in mind that many of the artworks we saw were staged – including clothing, hair, and jewelry and tribal affiliation was often ignored – how do you think Native Americans feel about these images?

Ask the groups to share their thoughts and keep a list to explore similarities and differences of responses.

RESEARCH ACTIVITY

Students will work in groups to research a contemporary Native American artist. This assignment will provide students with an opportunity to see how Native American artists represent their tribal culture, heritage and contemporary world/culture around them. Students will present their findings to the class in a formal presentation.

GUIDELINES

- The groups will compile an artist biography which will include tribal affiliation and a photo of the artist (educators may also ask students to provide a history of the tribe).
- The groups will select one piece of art and ensure that it is properly credited with artist name, title, date, materials, dimensions, and source (museum or donor).
- The groups will share how the artist is representing their tribal culture and heritage (students are welcome to interpret the selected art piece, but are encouraged to find the artists intentions for their overall body of work and how their artwork responds to a contemporary world/culture).

CONCLUSION

During the presentation allow students from other groups to interpret the artwork. Once the presentations are completed, have students share how the artworks were different and/or similar to those they saw while at the museum. As this is an ongoing conversation, teachers may wish to provide additional lessons by having students explore representations of Native Americans in popular culture, news, history museums, etc.

CONTEMPORARY NATIVE AMERICAN ARTISTS IN THE TACOMA ART MUSEUM COLLECTION



Joe Feddersen (Colville), *Plateau Geometric #35*, 1996. Monotype, 11 7/8 x 11 7/8 in. Tacoma Art Museum, Gift of the artist, 1997.1.2



Shaun Peterson (Puyallup), *Grandmother*, 2009. Inkjet print, 24 x 30 1/2 in. Tacoma Art Museum, Gift of Sandy and Laura Desner in honor of Tacoma Art Museum's 75th Anniversary, 2011.12



Kevin Red Star (Crow), *Crow War Shield*, 1984. Acrylic on canvas, 32 x 28 in. Tacoma Art Museum, Haub Family Collection.

GLOSSARY

American West – traditionally refers to the region comprising the westernmost states of the United States. Because the U.S. expanded westward after its founding, the meaning of the West has evolved over time. Prior to about 1800, the crest of the Appalachian Mountains was seen as the western frontier. Since then, the frontier moved further west and the Mississippi River was referenced as the easternmost possible boundary of the West. In the 21st century, the states which include the Rocky Mountains and the Great Basin to the West Coast are generally considered to comprise the American West.

Appropriation – the action of taking something for one's own use, typically without the owner's permission.

Culture – the entirety of socially transmitted behavior patterns, arts, beliefs, and all other products of human work and thought: decorative artifacts, environmental pollutants, high art, political ideologies, ritual beliefs, social customs, and so on.

Identity – may be defined as the distinctive characteristic belonging to any given individual, or shared by all members of a particular social category or group.

Landscape – depiction of natural scenery such as mountains, valleys, trees, rivers, and forests.

Mythology – a traditional or legendary story, usually concerning some being or hero or event, with or without a determinable basis of fact or a natural explanation.

Permanent collection – is a term describing art owned by a museum which is a group of objects or works to be seen, studied, or kept together.

Pop Culture – consumption of cultural products such as music, art, literature, fashion, dance, film, television, and radio.

Portrait – a likeness of a person, especially one showing the face that is created by a painter or photographer.

Regional Identity – the act of identifying with a specific geographic region of a nation.

Sculpture – the art of making two- or three-dimensional representative or abstract forms, especially by carving stone or wood or by casting metal or plaster.

Storytelling – is the conveying of events in words, and images, often by improvisation or embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation, and instilling moral values.

Style – the distinctive characteristics contained in the work of a individual, a group of artists, a cultural group, a period of art, or art from a common geographical location.

Symbol – something that stands for or suggests something else by reason of relationship, association, convention, or accidental resemblance.

ARTIST RESOURCES

Albert Bierstadt—was a German-American painter best known for his lavish, sweeping landscapes of the American West. <http://www.albertbierstadt.org/>

Cyrus Dallin—was an American sculptor best known for Native Americans subjects. <http://dallin.org/>

Veryl Goodnight – is a sculptor whose realistic sculptures of horses have achieved international acclaim. Her art is dedicated to the American West, the pioneer ideal and the animals shown as friends. <http://www.verylgoodnight.com/GalleryNew.html>

John Nieto—widely regarded as one of the most accomplished and exciting contemporary artists in the United State and an innovative interpreter of his native southwest. <https://www.nietofineart.com/>

Kevin Red Star—born and raised on the Crow Indian Reservation in Lodge Grass, Montana, Red Star's heritage and abundance of visual experiences serve as his thematic palette. Working primarily in acrylic, ink, and collage, he is known for conjuring evocative images of his ancestral Crow tribe: its culture and history – past to present. <http://kevinredstar.com/>

Frederic Remington—was an American painter, illustrator, sculptor, and writer who specialized in depictions of the Old American West, specifically concentrating on the last quarter of the 19th-century American West and images of cowboys, American Indians, and the U. S. Cavalry. <http://www.fredericremington.org/>

Charles M. Russell—was an artist of the Old American West. Russell created more than 2,000 paintings of cowboys, Indians, and landscapes set in the Western United States and in Alberta, Canada, in addition to bronze sculptures. Known as 'the cowboy artist', Russell was also a storyteller and author. <https://cmrussell.org/>

Bill Schenck—known internationally as one of the originators of the contemporary "Pop" western movement, Schenk is an American painter who incorporates techniques from Photo-Realism with a Pop Art sensibility to both exalt and poke fun at images of the West. <http://billyschenck.com/>

Gilbert Stuart—was an American painter from Rhode Island. He is widely considered to be one of America's foremost portraitists. His best known work is the unfinished portrait of George Washington. <http://www.gilbertstuartmuseum.com/>

EDUCATOR RESOURCES

Art Resource Center – Learn more about the exhibitions on view at Tacoma Art Museum by visiting the Bill and Melinda Gates Foundation Art Resource Center – with more than 6,000 art books, numerous art periodicals, videos, and teacher resource packets available, the ARC is an excellent community resource to learn more about the visual arts.

Arts Impact – Based out of the Puget Sound Educational Service District (PSED), a professional development program that empowers K-8 classroom teachers to become competent and confident teachers of visual and performing arts using arts-infused lesson plans with a focus on mathematics and literacy.

Tacoma Art Museum's collection database – designed to make the museum's 3,200 object collection available online, was launched on November 1, 2011 and is a work in progress. New objects and information are regularly added.

EXTENDED LEARNING

Amon Carter Museum of American Art – established by Amon G. Carter to provide a museum in Fort Worth devoted to American art. <http://www.cartermuseum.org/>

Asia Pacific Cultural Center – is a non-profit organization formed in November 1996 from the vision of a small group of citizens representing three generations of Americans from Asian and Pacific Islanders heritage. APCC represents 47 countries and cultures, offering programs and services honoring their distinct artistry, business protocols, history and social practices. <http://www.asiapacificculturalcenter.org/>

Buffalo Bill Center of the West – is a complex of five museums and a research library featuring art and artifacts of the American West located in Cody, Wyoming. Founded in 1917 to preserve the legacy and vision of Col. William F. "Buffalo Bill" Cody, the Buffalo Bill Center of the West is the oldest and most comprehensive museum of the West. <http://centerofthewest.org/>

Buffalo Soldiers Museum – The 9th and 10th Horse Cavalry Buffalo Soldiers Museum is a 501(c)(3) non-profit corporation. The museum's mission is to educate, preserve, and present the history and outstanding contributions of America's Buffalo Soldiers from 1866-1944 and this includes WWII 1941-1945. <http://www.buffalosoldierstacoma.org/>

Gilcrease Museum – is a museum located northwest of downtown Tulsa, Oklahoma. The museum now houses the world's largest, most comprehensive collection of art of the American West as well as a growing collection of art and artifacts from Central and South America. <http://gilcrease.utulsa.edu/>

Heard Museum of Native Cultures and Art – located in Phoenix, Arizona the museum's overall mission is to educate the public about the heritage and the living cultures and arts of Native peoples. <http://heard.org/>

National Museum of the American Indian – is part of the Smithsonian Institution and is dedicated to the life, languages, literature, history, and arts of the Native Americans of the Western Hemisphere. <http://www.nmai.si.edu/>

Puyallup Tribe of Indians – The Puyallup Indians have lived along the shores of Puget Sound for thousands of years. In their native language they are known as S'Puyalupubsh, meaning "generous and welcoming behavior to all people (friends and strangers) who enter our lands." The membership of the Tribe has grown considerably in recent years, and is now more than 4,000 people. Tribal members play

vital roles in many aspects of life in the Puget Sound region. Many members are active in sharing the rich Puyallup culture with the community through pow wows, art exhibits and other activities.

<http://www.puyallup-tribe.com/>

Washington State History Museum – Founded in 1891 and now into its second century of service, the Washington State Historical Society is dedicated to collecting, preserving, and vividly presenting Washington's rich and varied history. The Historical Society is comprised of a family of museums and research centers, offering a variety of services to researchers, historians, scholars, and the lifelong learners. <http://www.washingtonhistory.org/>

Washington Tribes – a public education program sponsored by the Washington Indian Gaming Association (WIGA) to raise awareness about how tribal government investments are benefiting everyone in Washington. <http://www.washingtontribes.org/default.aspx>

COMMON CORE STATE STANDARDS (CCSS)

Speaking and Listening Standards

- Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on other's ideas and expressing their own clearly and persuasively.
- Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- Integrate and evaluate information presented in diverse media formats, including visually, quantitatively, and orally.
- Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to take, purpose, and audience.

Language Standards

- Demonstrates command of the conventions of standard English grammar and usage when writing or speaking.
- Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

Writing Standards

- Write informative/explanatory texts to convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.

ESSENTIAL ACADEMIC LEARNING REQUIREMENTS (EALRs)

Arts

- 1.1 Understand arts concepts and vocabulary
- 2.1 Apply a creative process in the arts
- 2.3 Apply a responding process to an arts presentation
- 3.1 Use the arts to express and present ideas and feelings
- 3.2 Use the arts to communicate for a specific purpose
- 4.2 Demonstrate and analyze the connections between the arts and other content areas