



From Field to Studio:

The Art of PAUL KANE

Interactive Teaching Guide

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From Field to Studio: The Art of Paul Kane **Interactive DVD and Teaching Guide.**

http://www.paulkane.ca/main/TeachGuide_intro.html

Welcome to *From Field to Studio: The Art of Paul Kane* online teaching guide. The guide refers to the “site map with links” feature on the DVD *From Field to Studio: The Art of Paul Kane* and provides teachers and parents with additional textual information and suggested activities for the videos and activities of the DVD. This online guide can be added to and updated on a regular basis. We encourage any correspondence with your suggestions to pki@cinefocus.com.

Introduction and Rationale

The artist Paul Kane is a fascinating, complex character whose story provides an intriguing entry point to understanding 19th century Canadian history. His remarkable travels in the Northwest at a time of great transition, and his visual recordings and written observations of First Nations and Métis peoples are of great significance for those interested in Canadian History, First Nations and Métis Studies, Art, Art History, Media Studies, Social Sciences, and Anthropology.

From Field to Studio: The Art of Paul Kane provides an exciting method of bringing this fascinating character to life, and helps raise important questions about how we approach the historical record of the times Kane worked and traveled in. In many respects *From Field to Studio: The Art of Paul Kane* raises far more questions than answers about Canada (or Rupert’s Land) in the mid-1800’s. However, Paul Kane opens the door to many fascinating opportunities for research and reflection about the fundamentals of understanding the contributions of First Nations and Métis people to Canada’s story. Indeed, so much of this record requires more study and correction. Kane’s record, though incomplete provides a starting point and an impetus for some re-evaluation.

Kane sketched and painted First Nations and Métis people at a time of enormous transition. His field sketches and writings often capture this quite accurately, but later in the studio, he frequently modified his sketches to conform to a more Romantic ideal of unspoiled nobility and purity. The documentary and its interactive features provided in *From Field to Studio: The Art of Paul Kane* offer insight into not only a fascinating story, but also into the way history is constructed, and how primary and secondary sources are both created and used.

The documentary with interactive features also offers commentary from a variety of people, particularly from the First Nations and Métis communities. This helps to demonstrate how history is in many ways a composite of many differing and sometime opposing viewpoints, and provides an opportunity to evaluate and develop an awareness of bias and interpretation in history.

This teaching guide has been designed for use in a variety of classroom environments. The additional resources and suggested classroom activities work best in the context of the documentary as whole. It is suggested that the most effective methodology is to begin by playing the entire documentary (disc one) and then go through it using disc two with interactive features enabled to set up classroom activities and discussion. Each interactive scene is organized by concepts, learning objectives and activities and is supplemented with transcripts for each interactive video. There is also a list of essay topics and a limited bibliography. It should be noted that some of the language found in Paul Kane's writings has outdated terms and references, particularly as they relate to First Nations and Métis people. For the most part the modern-day commentaries in *From Field to Studio: The Art of Paul Kane* avoid these outdated references. However in the older writings some such terms and references remain for the purpose of historical authenticity.

1. Scene from documentary- KANE'S UNDERTAKING

An introduction to Kane's journey and the complexity of his undertaking.

2. Scene from documentary- MYTH OF THE NOBLE SAVAGE

This excerpt sets up the problem of how Paul Kane's field work differed from what he later produced in the studio.

2a. – Video - Artistic Training -

This video explains Kane's introduction to the arts as a young man and discusses his U.S. and European travels and how these forays might have influenced his style.

Concepts:

- fads and fashion and their influence on art
- mass media influence on art, artists and society
- influences on popular culture today.

Learning Objectives:

- use analytical and critical thought to respond to art works and infer meanings based on the many contexts of visual art and global issues
- understand how historical, social and environmental factors and issues influence visual art and artists
- understand how the mass media and special interest groups use visual images to communicate messages.

Video Script: Artistic Training (R/T: 2:04)

Paul Kane received very little artistic training as a schoolboy in Toronto or, later, working as an apprentice decorative furniture painter in Cobourg, Ontario. Like many aspiring artists of his period, Kane yearned to earn enough money to go to Europe to study - and copy - the works of the great masters.

By his mid-20s Kane had moved to the southern United States where, in the era before photography, he found work as a portrait painter. It was four years before Kane had enough money to realize his dream. Opportunity had taken him through Detroit and St. Louis, and down the Mississippi River to Mobile, Alabama.

In June 1841, at the age of 31, Kane sailed for Europe. As he made his way from Rome to London via Naples, Florence, Venice, Switzerland, and Paris, he was exposed to examples of many art movements between the high Renaissance of the 16th century and Romanticism of the early 19th.

Romantic artists tended to favour darker tones in their paintings and leaned towards a reality evoked by exotic impressions from faraway places. And it was in London that Kane saw perhaps the most exotic images of his two-year European tour. American painter George Catlin's exhibition of Indigenous North American subjects had been drawing crowds of curious Britons for many months.

Catlin's paintings reflected not only the exoticism but also the individualism and emotion that typified the Romantic period. Whether or not Paul Kane already had the idea of travelling the vast expanses of northern North America in search of his own Indigenous subjects, at least in their subject matter if not in their artistic achievement, Catlin's paintings appear to be a kind of blueprint for the work that would make Kane famous.

Pages from Paul Kane's European Sketchbook reveal the places and objects that influenced his later work.

Proceed to 2c. View European Sketches for activities.

2c. – Activity - View European Sketches

An interactive look at some of the sketches made by Kane on his European journey in the early 1840's.

Classroom Activities:

1. Show students the sketches Kane made on his European journey displayed in 2c. View European Sketches. Ask the students to discuss each one and make notes about their impressions of each.
2. Ask the students to consider the different sketches. What do these sketches tell us about Kane's early artistic training? How do the sketches reflect the social and environmental influences of Kane's place and time?
3. Ask the students in what ways they are influenced by the media around them. Ask them to consider what things influence their own thinking, especially with regards to movies, magazines, and popular music. What are the styles and trends of today? How do these various influences factor into how people express themselves? Why is it important to be aware of these influences? How can such influences affect accuracy and truth in how people

see the world? How might the media and various social and environmental influences affect artistic expression? What environmental and social influences may have affected Kane's sketches?

4. Have students think about their cultural backgrounds – their relatives, where their families originated, their spiritual beliefs, family traditions, and so on. Have them create a personal profile about themselves combining their cultural backgrounds with their personal interests. Ask students to create collages from found photographs and images to tell these stories visually, and present the work to the class.

5. Have the students find in the community, on the internet, or at home, examples of items in the media that have been specifically influenced by a particular culture.

2b. - Video - Roots of Romanticism

This video provides an in depth discussion about Romanticism and in particular the myth of the “noble savage” and how it was popularized historically.

Concepts:

- the myth of the “noble savage”
- Romanticism
- Enlightenment thinking
- multiple perspectives
- stereotyping
- cultural identity.

Learning Objectives:

- use analytical and critical thought to respond to Kane's art works and infer meanings based on the context of his times
- understand how historical, social and environmental factors and issues influence visual art and artists
- analyze how trends in fashion, décor, architecture etc. relate to social, political and environmental contexts
- examine various styles of art, both historical and contemporary, in a variety of art forms
- analyze materials in the media for bias and stereotypes and replace these with accurate information
- investigate how artists', art historians', and critics' views about art vary and why this might be so.

2b. Roots of Romanticism - Video Script(R/T 1:36)

Romanticized images of Indigenous people from the mid-19th century are still part of the popular imagination today. Many of Paul Kane's oil on canvas paintings contribute to this legacy because he painted his subjects to
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fit this romantic ideal. A strong belief among 19th-century artists and their audiences was that the indigenous people of North America would soon die out or be totally assimilated into expanding European settlements. But while these populations were decimated by European disease and colonial ambition, they did not vanish.

The concept of the noble savage was originally popularized in the writings of thinkers like 18th-century French philosopher, Jean Jacques Rousseau. It was a belief during this enlightenment period that man in his natural state was noble and enviable. The trappings of civilization were believed by Rousseau and many enlightenment thinkers to be the source of corruption and immorality. Without these trappings, human kind would exhibit its true nobility and strength of character. The indigenous people of North America were an object of admiration from the perspective of this European romantic ideal.

To this day, images like Kane's romantic oil-on-canvas painting of Kee-a-kee-ka-sa-coo-way resonate from the popular culture and elicit a variety of differing perspectives from First Nations and Métis communities.

Proceed to 2d. Hear Perspectives for activities and to examine some of these viewpoints.

2d. – Activity - Hear Perspectives

This activity contains three short videos featuring three different artists who are also commentators in the documentary. They each have a unique perspective on Paul Kane's artwork. The user can quickly and easily switch between these to emphasize the different perspectives.

1. Bob Boyer (1948-2004), an artist and professor of art from First Nations University of Canada in Regina, Saskatchewan
2. Jane Ash Poitras, an artist from Alberta
3. Duane Good Striker, a photographer and activist from Alberta

Classroom Activities:

1. Play Bob Boyer's video. Ask the class to consider what Bob Boyer is saying about material culture. What examples or what he says can the students come up with from their own backgrounds?
2. Play the video with Duane Good Striker and ask the class to consider his point of view. What are some stereotypes in mainstream culture about First Nations people? How does Duane address these attitudes with his reference to Napoleon?
3. Jane Ash Poitras is concerned about Romanticism and how this might affect perceptions of First Nations and Métis people. Discuss her views after playing her clip.
4. Generate a discussion on the sources of self-identity. For example, how do magazines, newspapers, television, movies, textbooks and other media influence how different people see themselves? Are these images fair? Are they equitable? Explain.
5. Explore what students know about stereotypes by having them consider different types of stereotypes (cultural, racial, gender, professional, national, regional). Discuss national

stereotypes such as images of Canadians as represented by beavers, Mounties, people living in perpetual snow, polite, or boring. Discuss stereotypes of teenagers such as irresponsible, sloppy, trouble-makers, or the elderly as frail, senile, or living in the past. Discuss stereotypes of rural versus urban people. How do various forms of stereotypes affect the students individually and as a group?

6. Who were the Métis and how are they portrayed?

7. What contributions have the Métis made to history?

8. List the individual First Nations that were sketched in Paul Kane's travels

9. Assign students to look at one of the following:

- newspapers
- magazines
- television
- radio
- children's literature
- Internet.

Have students collect data on portrayals of First Nations and Métis people. Samplings might include:

- relate historical Métis contributions to contemporary times
- the number of times First Nations people are portrayed in a specified time period
- the way in which First Nations people are portrayed historically and today
- the ways in which First Nations people are portrayed
- the ways other groups are portrayed.
- Interview a First Nation/Métis individual and discuss how stereotypes have affected their lives

Discuss the students' collection of data in relation to stereotypes, and in relation to points raised by Bob Boyer, Jane Ash Poitras, and Duane Good Striker.

10. Research the work of artists Bob Boyer, Jane Ash Poitras. What are some of the central themes or ideas depicted in their artworks? In what ways does their work reflect traditional First Nations and/or Métis experience and contemporary artistic concerns?

11. Interview a local First Nations or Métis artist about his or her work. Invite students to present their interview material in a self-published class book, class newspaper, or PowerPoint presentation about local artists.

3. Scene from documentary – THE JOURNEY BEGINS

Kane almost misses his connection with George Simpson to launch his 1846-48 journey.

4. Scene from documentary - GREAT LAKES JOURNEY

Kane briefly describes his first journey around the Great Lakes in 1845. This scene is quite short but the importance of the trip is elaborated on in the videos and activities in this section.

4a. – Video - Kane’s 1845 route

This video describes in detail Kane’s 1845 journey and provides a map of the trip. This was in many ways a “dry run” for his next trip which would take him much further into the Northwest.

Concepts:

- primary sources
- written records
- sketches

Learning Objectives:

- use primary source material to evaluate Kane’s purpose in travelling the Great Lakes
- learn about the cultures and conditions of the Great Lakes indigenous peoples
- discover the connection between Kane’s motivation to travel further west and his experiences in the Great Lakes region.

4a. Kane’s 1845 Route Video Script (R/T 2:04)

Paul Kane set out on his Great Lakes journey from Toronto on June 17, 1845. On his summer trip, he visited many places where the Ojibwa, the Odawa, and the Potawatomi people were attending large annual gatherings. These gatherings gave Kane a unique opportunity to sketch portraits and scenes that he would later use as the basis for his studio oil paintings. The original sketches seem closer to what Kane actually observed in the field, showing the influence of nearly 200 years of contact between these original Great Lakes people and people of European descent.

Kane spent nearly six months travelling around the Great Lakes. He went to present- day Orillia, Penetanguishene, Owen Sound, and Saugeen. Then it was on to the Thirty Thousand Islands of Georgian Bay, Manitoulin Island, Sault Ste. Marie, and Mackinac Island at the entrance to Lake Michigan. Paddling across Lake Michigan to Green Bay, he visited the Lake Winnebago and Fox River regions in Wisconsin before he made his way back to Toronto on November 30, 1845.

Kane may have believed that he would find a larger variety of subjects in the West, because he embarked on a second much more expansive journey the following spring.

Select a location on the map to read pages from Kane’s field notes of his 1845 trip around the Great Lakes.

Proceed to activity 4c. Read Field Notes

4c. – Activity- Read Field Notes

Some of what Kane wrote in his field notes is presented in this activity. There are three locations to choose from:

1. Manitowaning
2. Nawash
3. Saugeen

By selecting these locations on the map you will hear Kane’s voice interpreted in his “field persona” which is relatively unrefined – matching the crudeness of his written expression. Students will be able to experience first hand how Kane wrote in the field. Select the different locations on the map and discuss Kane’s impressions.

Classroom Activities:

1. Kane’s field writings are quite different from what is presented in the published book *Wanderings of an Artist*. Discuss the significance of this difference and whether readers should be concerned about the authenticity of the content of the latter.
2. Research the three locations Kane visited and find out about them today. In what ways have the places changed and/or remained the same, and why? What are the negative changes? What are the positive changes? How have the people changed? In what ways are current representations of these places and people authentic?

4b. Video - Who Kane Met There

This video introduces some of the questions around Kane’s artistic motivation and speculates that he may have altered the look of some of his subjects to please audiences.

Concepts:

- myth of the “noble savage”
- Romanticism
- field sketches
- primary and secondary sources/

Learning Objectives:

- understand the differences between primary and secondary sources
- recognize and avoid the use of stereotypes

- research and demonstrate knowledge of First Nations and Métis people's cultural traditions
- analyze the effects of external labels on First Nations and Métis people
- recognize factors that influence identity
- analyze materials for bias and stereotypes and replace these with accurate information.

4b. *Whom Kane Met There Video Script (R/T: 1:56)*

When Kane arrived at Manitoulin Island in July 1845, he was just in time for a large annual gathering that included the Ojibwe, Odawa, and Potawatomi people.

Kane noted in his log that there were some 1,850 people from these nations in attendance, including many important leaders from around the Great Lakes. Kane took this opportunity to sketch portraits of a number of them. However, these portraits raise some questions about Kane's artistic motivation in his finished oil paintings.

*For example, Kane's field portrait of Aw-bon-waish-kum is virtually identical to the version he painted when he was back in his studio, right down to the feathers this Odawa leader wears in his hair and the two discs around his neck. Kane's studio painting of Aw-bon-waish-kum is even reproduced in his published book, *Wanderings of an Artist*, where he is described as a man of great ingenuity and judgment.*

Some weeks before arriving on Manitoulin Island, Kane visited the Bruce Peninsula, where he sketched and painted portraits of Wah-Pus, a leader from Owen Sound.

In his book, Kane describes Wah-pus as a Methodist convert. Among other things, the Methodists frowned on exotic attire, but the opposite seems true in the romanticized studio portrait painted of this man. Kane dressed Wah-pus in an animal skin, loosely draped over the right shoulder with muscles flexing in a dramatic profile.

But did Wah-pus really dress this way? Is it possible that Kane embellished the look of this leader and his dress to make the painting more appealing to the artistic tastes of the day?

A comparison between Kane's other field and studio portraits raises the possibility that he changed his subject's appearance to please his audience's expectations.

Proceed to 4d. View Portrait Transformation.

4d. – Activity - View Portrait Transformation

Kane's production of paintings from his field sketches can be specifically addressed in this section. Students can look at the field drawings of three men and one woman Kane drew and consider what these pictures convey. They can compare the drawings with the paintings and determine what Kane changed and why. Students may then read the selections on Romanticism and Rousseau's "noble savage" and determine what influence these concepts had upon his art. These readings are included below.

The subjects Kane painted included in this activity are:

1. Awbonwaishkum, an Odawa chief
2. Shawwanossoway, "One with his face towards the west"

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3. Wah-pus, “The Rabbit” a convert to Methodism (a form of Protestant Christianity) who lived in the Bruce Peninsula area
4. A woman from Manitowaning (daughter of Asabonish, a Chief from Lake St. Claire)

Classroom activities

- 1) Hand out the worksheet below to compare the similarities and differences between the sketches and the paintings in this activity. A link to these pictures can be found here.
- 2) Have students do portrait sketches of each other or from magazines focusing on accuracy of representation. Then, transform the portraits into a painting in the Romantic style.
- 3) Have students research one or all of the four people Kane profiled and report to the class.

Question Sheet One 4.1

Look at Kane’s field sketches from activity 4d. Answer the following questions for at least two of the four sketches.

Name of subject: _____

- 1) What is he/she wearing?

- 2) What do his/her clothes tell the viewer about him/her?

- 3) How much European influence do you see? What in the sketch leads you to this conclusion?

- 4) Consider again the perspectives of Bob Boyer, Duane Good Striker and Jane Ash Poitras by selecting 2d. - Hear Perspectives - in the “Site map with links”. Which point(s) of view do you agree with, and why?

Question Sheet Two 4.2

II) Look at the oil paintings.

Name of subject: _____

1) What is he/she wearing, and what do the clothes tell the viewer?

2) What has changed from the original field sketches?

3) How much Romantic influence do you see?

4) Why do you think Kane made the changes that he did?

Question Sheet Three 4.3

1) Read the selection on Romanticism (4.4) and the “noble savage”. (4.5)

1) What is the idea of the “noble savage”?

2) How does Kane use the Romantic idea of the “noble savage”?

- 3) Is Kane being dishonest? Explain.
- 4) What reasons could Kane have for making changes to his paintings?
- 5) Artistically, is there any argument for what Kane has done?
- 6) How is Kane a Romantic painter?

Supplementary Reading:

4.4

Jean-Jacques Rousseau and the myth of the “noble savage”

Jean-Jacques Rousseau (1712-1778) was a French writer and philosopher. He was famous for works about education such as *Emile*, where he argued against corporal punishment, and *Social Contract*, which described a world in which humans could live in their natural state. Rousseau was influential in the development of Romanticism. One of his important ideas was that civilization had a corrupting influence on people, and those humans, in their natural state, were essentially good. He thought that society and its structures and hypocrisies were what caused people to behave poorly; and that humans were essentially good or noble. This is how he developed the idea of the “noble savage”.

These ideas were reinforced by European experiences in the New World. Bred in crowded and unsanitary cities or impoverished farms many newcomers could grasp the opportunities the new world might offer. And, whereas some felt that First peoples were better off converting to Christianity, others, like Rousseau, argued that they were in a state closer to the Biblical Garden of Eden, living without the taint of original sin and the moral compromises of “civilization.”

This way of thinking was an idealized view of humanity and indigenous North Americans, but one that greatly influenced many people at the time including perhaps Paul Kane.

Supplementary Reading:

4.5

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Romanticism

Romanticism was a widespread artistic movement that started in the eighteenth century and flourished in the nineteenth. Some of the major figures were: the English poets William Blake, Lord Byron, John Keats, Samuel Taylor Coleridge, Percy Shelley; the German writers Johann Goethe and Friedrich Schlegel; and painters Caspar David Friedrich, J.W.M. Turner, Jean-François Millet, Eugène Delacroix and John Constable, among many others.

Romanticism was a reaction against the formalized and refined forms of Classicism. Romanticism valued the individual and was revolutionary, attacking the established social and artistic orders of the day. Romanticism was more concerned with the subjective experience of the individual, giving great importance to mood, emotion and transitory impressions. Romantic artists found beauty in nature and even in subjects that would have been considered grotesque, uncivilized or inappropriate subjects for art in the previous era. Where the Classicists valued orderly buildings, cultivated landscapes and subjects of great significance from history, often Roman or Greek, the Romantics valued rocky crags in mountains, rushing torrents and wild forests and moments of great emotion and intensity.

In art, there is a great variety of romantic painting. Goya's Saturn Devouring His Children is a grotesque portrayal of the Greek myth, whereas Millet painted sensitive studies of toiling peasants. Turner's landscapes are full of colour, movement and more attention to mood than detailed representation. Hence, it is difficult to identify a specific Romantic style of painting. What defines it is the approach.

5. Scene from documentary – VALUE OF FIELD WORKS EXPLAINED

In this section of the documentary, we learn about Kane's field notes and why they are important to consider in a separate way from the book published under Kane's name - *Wandering of an Artist*. This excerpt is also useful to play in the context of sections 10 and 12.

6. Scene from documentary – GEORGE CATLIN'S INFLUENCE

In this section of the documentary we are introduced to the George Catlin, the American painter whose journey into the west in the 1830's was likely a model for Paul Kane.

6a. - Video - Catlin's Exhibition

This video provides details about the career of George Catlin who paved the way for Kane in many respects. Although Catlin was very sympathetic and concerned about the welfare of First Nations, his “Wild West” shows in London in the early 1840’s were the prototype for similar spectacles into the 20th century.

Concepts:

- stereotypes
- posters and advertisements as forms of persuasion
- visual images convey ideas, messages, and perspectives
- posters reflect social and historical contexts.

Learning Objectives:

- understand how historical, social and environmental factors influence visual artists and their work
- understand the functions of visual images in posters and advertisements
- examine ways that visual images are used to convey messages.

Video Script: Catlin’s London Show

George Catlin travelled as far west as the prairies five times in the 1830s to paint Indigenous people and document their way of life. He was certain that westward expansion by Euro-Americans was a disaster for them, and he viewed his work as a means to educate the public about this tragedy.

Catlin created hundreds of portraits and scenes in what would become one of the first important comprehensive pictorial records of Western Indigenous peoples before photography. His notes on the customs and cultures of the people he encountered are still of significant ethnographic value.

By 1840, Catlin had organized his paintings, writings, and artifacts into an exhibition at London’s Egyptian Hall. This installation included nearly five hundred paintings, a Crow wigwam, thousands of costumes, weapons, and - at least according to some reports -- two caged grizzly bears. Catlin also staged the first Wild West show of its kind, with white men and boys dressed up to do recreations of dances and rituals. British audiences were enthusiastic, with some 32,000 visitors to the show in the first year, and Catlin quickly achieved near-celebrity status.

George Catlin would eventually tour with a group of Ojibwa, led by chief Maungwudaus, who was a Mississauga from the Credit River area outside present-day Toronto. By amazing co-incidence, Paul Kane would eventually paint a portrait of Maungwudaus in Toronto in 1851, during one of the chief’s tours.

But the interest in Catlin’s show was relatively short-lived. Many performers succumbed, including members of Maungwudaus’ family, to diseases. Catlin would even lose his wife and one of his children. And by 1848 he had faded into relative obscurity.

Today, posters and advertisements for these shows look strange and parochial. But they are a testament to the fascination and excitement the European audiences had for the exotic and Romantic images of North America and its peoples.

Proceed to 6c. Read Exhibition Poster

6c. - Activity - Read Exhibition Poster

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This poster from the early 1840's is an illustration of how First Nations culture was marketed in terms of the so-called "Wild West". The poster can be shown using the DVD or printed out and distributed in the class. It should be noted that there is terminology in this poster that is very dated. The supplementary reading material associated with this activity should be carefully considered.

Download the poster

Classroom Activities:

1. Read supplementary reading material 6.1 and 6.2 and the poster.

Project the poster on a screen or print it and hand it out to the class. Discuss the terms being used in the poster. If the terms are out-of-date, ask the students to explain why. Make a list of the out-of-date terms and try to agree on terms that would be appropriate today.

Discuss the term, "Wild West". Ask students to consider question such as the following:

- List some of the stereotypes associated with the term Wild West?
- How were stereotypes promoted and maintained over the decades?
- What role did early posters, popular publications, and Hollywood western films play in promoting stereotypes of life during the 1800s in North America?
- How have stereotypes such as these (e.g., the practice of horse stealing or scalping) influenced perceptions about First Nations' peoples over the years?
- In what ways have stereotypes been harmful to First Nations, Métis and other people?
- In what ways have stereotypes influenced formal documentation (e.g., history books) and public perceptions of historical events?
- In what ways are stereotypes about various cultural groups still in existence today? How can these stereotypes be addressed?

Ask students to create a list of stereotypes about "Wild Teenagers". In what ways are these stereotypes harmful, and how can they be counteracted?

2. Ask small groups of students to decide what items they would include in an exhibition for an agreed upon subject or idea. The exhibition could be about contemporary art, culture, politics, or current social issue. Ask each group to list and describe the various artifacts that they would like to include in their exhibit. If the students were creating an exhibition about a particular global conflict, for example, they might include photographs, newspaper articles, interviews, personal narratives, maps, journal entries, video footage, objects from the scene, and so on). Challenge the students to use terminology that everyone in the group can agree on to describe their exhibition.

3. Ask each student to create a poster to promote their group's exhibit. How would the poster be designed to best represent and promote the exhibit? What terms could be used to attract an audience? What promotional or marketing techniques could be employed to popularize the event? What would be the slogans? Ask the students to consider how the

visual images and text in their posters can be composed to attract the viewers' attention and persuade them to attend the exhibit.

Select a few of the students' posters to discuss as a group. Discuss ways that each poster represents a contemporary worldview, or reflects the students' social and historical environment. Compare the students' posters to George Catlin's poster, and to other posters from the past. Discuss ways in which posters reflect the social environment of their time periods.

- 4) Find an example of an exhibit or an event that is going on in the community. How is the event being promoted? What visual images are used to promote the event? Visit this event and write a review, considering the particular cultural and historical context of the event. (For example, a review of a curling bonspiel might include an examination of the posters, an overview of the origins and historical development of curling, and an examination of the role of curling in contemporary cultural and social life in Canada. Or, students might attend a local fair or community event. The review might include a description of the origins of such gatherings, and the role they play in enriching lives in local communities. Students might attend a local powwow. The review might include the historical development of powwows and an examination of the role of powwows in the lives of contemporary First Nations people.)
- 5) Imagine you had attended Catlin's exhibition in London in the 1840's. Write a review from the perspective of an audience member in the 1840s. Or alternatively, write a review from the perspective of a modern day museum curator of First Nation's ancestry who is studying the archival materials in Catlin's exhibition.
- 6) Imagine what Paul Kane might have thought of Catlin's exhibition and how this could have inspired him to go on his own journey. Write a fictional entry from Paul Kane's journal as he imagines getting ready to embark on his journey after seeing Catlin's exhibition.
- 7) Ask students to write about an adventure that might take place today that would be comparable to those embarked on by Catlin and Kane.

Supplementary Reading

6.1

Challenging the Historical Record: Warfare and First Nations People
Source: (http://www.artsmia.org/surrounded-by-beauty/history_culture2.html)

Although First Nations people engaged in warfare before European contact, as well as later in defense of their homelands, their image as savage warriors has been grossly exaggerated. First Nations people who did engage in warfare were no more or less savage than other societies of the period. Although scalping has often been associated with Indian warfare, Europeans may have introduced it on this continent. Europeans certainly encouraged scalping, supplying metal scalping knives to replace flint or horn tools and offering bounties in the 18th century for the scalps of Indian men, women and children.

First Nations people did not have armies, but some cultures had military societies. Many people engaged in sporadic warfare with their neighbors for purposes of self-protection or acquiring resources, for revenge, but mainly for honor. In many societies, a man gained honor in battle. For example, among the Plains people, counting coup (to touch a living enemy and escape unharmed) was a more honorable act than to kill an enemy. Source:

6.2

Challenging the Historical Record: "Scalping" and First Nations People

Source: (<http://www.kporterfield.com/aicwtw/articles/lies.html>)

The following is some info about the practice of scalping from Kay Porterfield who was a co-author of the Contributions of Indigenous Peoples Encyclopedia.

Fiction: American Indians have invented a number of positive things, but they also invented scalping.

Fact: American Indians probably learned the practice of scalping from the Europeans. Although archaeologists have found a few prehistoric human remains in the Americas that show evidence of cut marks on the skulls, they disagree about whether these marks are evidence of scalping. Absolutely no evidence exists that scalping was a widespread practice in the Americas before European contact. If it was practiced, it was done by very few tribes and then very infrequently.

On the other hand, scalping was a well-established tradition for Europeans. Ancient Scythians (Russians) practiced it. Herodotus, the Greek Historian, wrote of them in B.C. 440, "The Scythian soldier scrapes the scalp clean of flesh and softening it by rubbing between the hands, uses it thenceforth as a napkin. The Scyth is proud of these scalps and hangs them from his bridle rein; the greater the number of such napkins that a man can show, the more highly is he esteemed among them. Many make themselves cloaks by sewing a quantity of these scalps together."

Much later the English paid bounties for Irish heads. Because scalps were easier to transport and store than heads, Europeans sometimes substituted scalping for headhunting. Records show that the Earl of Wessex England scalped his enemies in 11th century.

In 1706 the governor of Pennsylvania offered 130 pieces of eight for the scalp of Indian men over twelve years of age and 50 pieces of eight for a woman's scalp. Because it was impossible for those who paid the bounty to determine the victim's sex – and sometimes the age – from the scalp alone, killing women and children became a way to make easy money.

During the French and Indian Wars and later during the war between the British and the Colonists, both the British and the French encouraged their Indian allies to scalp their enemies providing them with metal scalping knives.

The practice of paying bounties for Indian scalps did not end until the 1800's.

Disparaging American Indian culture by blaming Indians for scalping while omitting reference to the long standing European tradition of bounties for scalps is not only partial scholarship – it is racist scholarship.

6b. - Video - Mission Statements

This video is very brief and sets up the question of whether Kane was influenced by Catlin.

Concepts:

- comparative analysis
- artist statements
- artistic motivation
- appropriated images
- cultural appropriation

Learning Objectives:

- apply critical thought when responding to visual art work
- analyze artists' statements when interpreting the work of Paul Kane and George Catlin
- explore career avenues and future learning opportunities in visual art
- develop an understanding of issues and concerns of visual artists (e.g., painters and photographers) related to the representation of people and subjects from cultures other than the artist's own culture
- explore controversies relating to artists' work such as 'appropriated images'
- apply knowledge from a variety of sources to the development of ideas for art works.

Video Script: Mission Statements (DVD only) (R/T : 29)

Kane may have taken at least part of his inspiration for his ambitious project from American artist George Catlin, whose exhibition Kane had visited while in London. Perhaps Kane imagined he could accomplish in British North America what Catlin had achieved on the American frontier.

Listen to their two mission statements and compare and interpret them for yourself.

Proceed to 6d: Hear Statements

6d. - Activity – Hear Statements

From Field to Studio: The art of Paul Kane

This interactive feature presents an opportunity to compare and contrast how it would seem Paul Kane and George Catlin approached their ambitious projects.

Classroom Activities:

1. Ask students to read and compare the artist statements by George Catlin and Paul Kane. Engage students in a formal or informal debate about the artistic motivations of George Catlin and Paul Kane, including commentary on whether or not, or to what extent, these artists appropriated images in their work.
2. George Catlin was concerned about the welfare of First Nations people in North America. Research the conditions he found people to be in the 1830's. Compare these conditions to those of today.
3. Discuss the term 'appropriation' and its related issues. Definition: to take or make use of without authority.
4. Encourage students to examine the term 'appropriation' as it relates to visual art. In the context of art history, 'appropriation' refers to the borrowing of images or concepts from the surrounding world and re-interpreting them into another artwork. Help students to realize that many artists today work with appropriated images from multi-media, found materials, other art works, film, advertisements, and popular culture. These artists' creative process involves using existing source materials and transforming them to create new meaning. This practice is seen by many as a positive contribution to the further development of contemporary art. Ask students to locate examples of art works that include images appropriated from popular culture.

Discuss the following topic with students. In the context of First Nations or Métis art works, appropriation of traditional images that have cultural and/or spiritual significance must be examined from a knowledgeable perspective. Some writers, for example, believe that artists such as Emily Carr engaged in the cultural appropriation of First Nations images such as totem poles. Teachers should caution students to avoid the appropriation of First Nations imagery within their own art works. Teachers and students should become familiar with usage protocols, such as the use of traditional images, songs, or stories that may be hereditary property, when creating art works influenced by First Nations and/or Métis imagery.

5. Ask students to conduct an Internet search to research various perspectives on the topic of appropriation in visual art, including the perspectives of First Nations and/or Métis artists. Guide students to understand that many contemporary First Nations artists are concerned with taking back control of representations of their various cultures. Ensure that students understand that cultural appropriation also includes the taking of cultural artifacts (e.g., Greek statues displayed in British or North American museums).
6. Have students consider causes that they believe in and then have them create their own mission statements.

7. Ask each student to think of a cause that he or she would like to associate with and think of the kind of artworks or media campaigns they could create to promote that cause.
8. Find examples of artwork which has been made to persuade people or influence their thinking.
9. Have student's consider Bono's involvement in the Make Poverty History campaign (<http://www.makepovertyhistory.org/>). Research more about the work of George Catlin and his mission to help First Nations people (<http://catlinclassroom.si.edu/cl.html>). Are there any parallels between the two? What are the differences?

7. Scene from documentary – WESTERN DISCOVERIES I

This excerpt has Kane moving through the Pacific Northwest and into Fort Vancouver where he experiences a diversity of cultures.

8. Scene from documentary – ARTIFACTS & FIELD SKETCHES

This scene sets up Kane's fascination with the detail and beauty of the items worn and used by the First Nations and Métis people he encounters on his Western wanderings.

8a. – Video - Artifact Collection

This video details the significance of the artifacts Kane collected on his journey.

Concepts:

- artifact
- historical accuracy
- primary sources
- secondary sources
- ethnography
- cultural identity
- cultural appropriation
- repatriation

Learning Objectives:

- examine ways that knowledge of the cultural traditions of First Nations and Métis people can come from artifacts

- explore how cultural artifacts may have been obtained by museums and whether it is right that they continue to possess them.

Video Script: Artifact Collection (Original R/T 2:17)

Part of what makes Paul Kane so important is that he wasn't just an artist – he was also a collector. When he returned to Toronto from his western travels in October 1848, he brought dozens of artifacts back with him.

Often Kane acquired the items by trading for tobacco, blankets or other provisions he might have had on hand. His curious artistic abilities and sympathetic manner may also have been honoured with gifts. He had arrows, a number of pipes, fishing hooks, blankets, masks, garments -- even a sacred medicine pipe stem.

Kane's motivation for collecting these objects would appear to have been mostly artistic. He used the items mainly as props in his Toronto studio when making his large oil-on-canvas paintings. And we can locate some of the artifacts in these large, romantic works.

Fortunately, many of the objects Kane brought home with him have been preserved with the date and location of acquisition either written on the sketch or in his log book, providing a rare historical record.

This collection also sheds some light on Kane's artistic technique. To some extent, he must have been concerned that his paintings be taken as accurate representations of what and whom he saw during his expeditions.

While in Fort Victoria, for example, Kane asked an official of the Hudson's Bay Company to sign a kind of certificate of authenticity, so he might convince his fellow Torontonians that the people and the landscapes of the west looked just the way they appeared in his sketches. And while he mixed and matched some of the objects with other people and places, the artifacts themselves are often faithfully reproduced in his large studio paintings.

In any case, the existence of his collection gives us a unique opportunity to compare them ourselves.

Proceed to Activity 8c. - View Artifacts

8c.- Activity - View Artifacts

This section contains three videos relating to objects that Kane collected and used to create his oil on canvas paintings. The three segments are hosted by Katherine Pettipas, a curator at the Manitoba Museum in Winnipeg. Play all three segments to the class.

Classroom Activities:

1. Ask students to discuss the difference between an artifact and an object.

Kane collected artifacts to help him construct his paintings and to make them accurate. Look at the portrait of Kee-a-kee-coo-sa-coo-way by going to (http://www.paulkane.ca/php/artworks.php?incoming_number=31&input_split=1). Select this picture and look at it carefully. Discuss what artifacts this painting might be based on and then compare to the sketch of the same man at (<http://www.canadianencyclopedia.ca/index.cfm?PgNm=TCE&Params=A1ARTA0002005>).

What issues are raised (if any) given the differences between the sketch and the finished oil painting?

2. Ask students to research the story of George Gustav Heye (see supplementary reading 8.1). Ask them how this story could be related to the accomplishments of Paul Kane. Are these men of their times or do they raise ethical questions in their own time?
3. Paul Kane collected many pipes on his journey. Have students research this issue as it relates to First Nations and Métis cultures.
4. Using the material contained on the Paul Kane Interactive DVD and other sources have students investigate how and why Paul Kane used artifacts in his pictures. Determine the significance of this approach in terms of the accuracy of his portrayal of his subjects.
5. For many First Nations and Métis people today the artifact collections held in many museums is controversial. Ask students to create a list of some pros and cons of these items being held in museums.
6. Discuss what is meant by repatriation. Ask students to research landmark examples of acts of repatriation such as those listed on <http://www.caslon.com.au/repatriationnote10.htm> . Include in the discussion the August 2006 return by the Swedish Museum of Ethnography of the G'psgolox Pole to the Haisla/Henaksiala people in Kitamaat, British Columbia (e.g., <http://www.ammsa.com/raven/Raven-Aug2-2006.html>).
7. Ask students to locate and report on examples of the appropriation of cultural artifacts by private collectors and museums around the world. Encourage students to include examples of museums working with First Nations and other cultures to resolve issues concerning the preservation, display, and repatriation of artifacts.
8. Have a class debate about repatriation issues including the value of Paul Kane's contribution to the historical record. Discuss the issue of repatriation of cultural artifacts to nations in which the artifacts originated. Ask students to brainstorm a list of concerns from the perspectives of the museums (e.g., artifact preservation, display, and education) and those of First Nations and Métis people. Reinforce with students the importance for First Nations and Métis people to determine the use of historical First Nations and Métis artifacts.

Supplementary Reading:

8.1

The Story of George Gustav Heye

Source: www.nmai.si.edu

George Gustav Heye (1874-1957) founded the Museum of the American Indian in 1916 in New York City and served as its director until 1956. His personal collection of Native American materials, gathered during a 45-year period, became the basis of the museum's

collection and is considered the most comprehensive in the world. It includes 800,000 objects from indigenous peoples throughout the Western Hemisphere.

The collection was initially stored in Heye's Madison Avenue apartment in New York City, and later, in a rented room. Eventually, the collection was moved to the Heye Foundation's Museum of the American Indian at 155th Street and Broadway. The museum opened to the public in 1922 and closed in 1994, when the Smithsonian opened the George Gustav Heye Center of the National Museum of the American Indian in lower Manhattan. In 1999 the NMAI began to move the collection to the Cultural Resources Centre in Suitland, Maryland.

Heye graduated from Columbia College in 1896 with a degree in electrical engineering. While on an engineering assignment at a railroad construction job in Arizona in 1897, he acquired a Navajo deerskin shirt, marking the beginning of his passion for collecting. Initially, it was a hobby.

Heye acquired single pieces until 1903, when he began collecting material in large quantities. In 1901, he began a career in investment banking that would last until 1909. By then his passion for acquiring Indian cultural materials had become more important to him than banking. Throughout the remainder of his life, his energy and fortune were spent accumulating the largest private collection of Native American objects in the world.

8b. - Video - Stark Museum Collection

This video discusses the large collection of Kane's oil on paper and water colour sketches which reside at the Stark Museum in Orange Texas. It describes how they found their way to this location in 1957.

Concepts:

- art collections
- Canadian cultural identity
- field sketches
- patrons.

Learning Objectives:

- examine the importance of the Stark Collection as integral to an understanding of Paul Kane's work
- understand how historical, social and environmental factors and issues influence visual arts and artists
- understand how visual art can transmit or challenge cultural values, ideas and beliefs.

Video Script: Stark Museum Collection (R/T: 2:47)

Kane returned from his western journey with more than 500 sketches, many of which would serve as the basis for the large oil-on-canvas works he was planning. Eventually, he would produce more than 100 of these large paintings.

Including the works Kane made during his 1845 exploration of the Great Lakes, he produced some 700 field and studio works. Many of them ended up in the collection of George William Allan, mayor of Toronto in 1855, and Kane's most generous patron.

But after Kane's death in 1871, his widow, Harriet Clench Kane, asked for the return of some sketches as a reminder for the family. George Allan agreed, and in the 1880s many sketches were returned.

This collection stayed largely intact and in the family until 1957, when Paul Kane's grandson sold some 220 field works to H.J. Lutcher Stark, from Orange, Texas. They were offered to various Canadian cultural institutions but were turned down, although the asking price was not believed to have been particularly high.

Many of the field works that Lutcher Stark bought were done in oil and watercolour. Not only are many of these paintings more vibrant than Kane's studio works, but also they have the accuracy and ethnographic significance common to his field work.

Now take a look at some of Kane's works that reside at the Stark Foundation's museum in Orange, Texas.

Proceed to Activity 8d. – Browse Collection

8d. - Activity - Browse Collection

This activity is a simulation of visiting the Stark Museum in Orange, Texas. There are 16 of the over 200 artworks represented here.

Classroom Activities:

1. Look at the samples from the Stark Collection. This need not take a long time, but students should consider the freshness and immediacy of these works. Discuss the value of art collections as representative of a particular cultural identity (e.g., Saskatchewan or Canadian identity). Explore the role of the art patron throughout Western European art history (e.g, the church, royalty, individual commissions).
2. After the samples of Kane's field work are viewed by the class, discuss the value of on-site field sketches and preliminary drawings or paintings to the artistic process. Remind students that many artists do not create field sketches but may use other means of recording their impressions and ideas. Discuss the use of sketchbooks and their role as reference material for completed artworks. Encourage students to maintain their own visual journals of ideas, sketches, and other images for future work.
3. Ask students to go into the natural environment (weather permitting) and create first-hand impressions of what they see through sketching, drawing, painting, or photography. Pay attention to the light, colours and shapes in the environment and try to represent these as accurately as possible. Have students present these sketches and/or photos back to the classroom and present them to their fellow students. Discuss which ones might be carried forward to another state of completion and discuss how this might change the original

impressions. Consider how some of the sketches or photos, for example, may be combined or manipulated for a specific artistic purpose. Ask students to create artworks based on their field sketches or photos.

4. Have students discuss the importance of the Stark Collection. In particular, why is it significant? What does it tell us about Paul Kane the artist?

5. Compare the sketches from the Stark Collection to Group of Seven paintings. Are there any similarities? Look carefully at the colours Kane is using in his sketches.

9. Scene from documentary - WESTERN DISCOVERIES II

This section highlights further Kane's artifact collection at the Manitoba Museum and also explores Kane's work at Fort Victoria where he encountered many First Nations.

10. Scene from documentary – ART & ADVENTURE

This excerpt follows Kane as he travels back from the west coast and relates the hardships he experienced.

10a. - Video - Travel Adventures

This video provides details on how difficult travel was for Kane when he made his trip between 1846 and 1848.

Concepts:

- audience expectations
- primary and secondary sources
- visual storytelling
- memoirs and fiction
- sense of place as conveyed in artwork

Learning Objectives:

- understand that artists apply knowledge from a variety of sources to the development of ideas for art works
- examining artworks for connections to people and places and for broader meanings that the works may imply

- investigate how artists use field notes, sketches, and primary and secondary source materials as research for their artworks.

Video Script: Travel Adventures (R/T 2:47)

There must be little doubt that Kane was, in addition to a gifted painter, a very sturdy fellow. The methods of travel during his two journeys, especially the longer one between 1846 and 1848, would strike terror into any modern person accustomed to comfortable trains and planes.

Kane's route took him inland from the northwest part of Lake Superior, at Fort William (near today's city of Thunder Bay). From there he and his party were forced to portage their canoes and supplies over miles of rugged, often swampy terrain in modern northwestern Ontario until they reached Lake of the Woods and the Winnipeg River.

During his travels in today's southern Manitoba, Kane witnessed one of the last of the massive buffalo hunts when he joined Métis hunters. He even reports killing a few himself, though he's nearly killed in the process after being thrown from his horse.

He also made several treacherous canoe trips, one through the "Dalles de Mort" en route to Fort Vancouver (the site of modern-day Vancouver, Washington). These "Rapids of the Dead" had killed eight men years earlier and left another two dead to starvation when their canoes capsized. In fact, in an event he recorded in his field notes, one of Kane's own party lost a canoe and almost the lives of all on board.

On his way over the mountains to Fort Edmonton in November and December 1847, Kane made it through some incredible hardships: blizzards, minus 40° temperatures, 10-foot-deep snow, and very limited food.

Being the prairie headquarters for the Hudson's Bay Company, the Fort was very well equipped and afforded a relatively comfortable lifestyle.

During his time at Fort Edmonton, Kane made many hunting trips with a Métis guide named François Lucie. In January 1848, Kane left Fort Edmonton in a dog sled driven by Lucie who was taking a wedding party down the North Saskatchewan River to their new home at Fort Pitt, just over today's border between Alberta and Saskatchewan.

Kane's paintings of this and many other scenes offer a glimpse of the unspoiled beauty of the Great Lakes, prairies, mountains, and Pacific coast. But they are also a reminder of the challenge of traversing such a vast territory, which, at least in the mountain valleys and passes of Jasper National Park, remains wilderness today.

Now compare how Kane wrote about these adventures in his field notes and his published book.

Proceed to Activity 10.c – Compare Adventure Text

10c. - Activity - Compare Adventure Text

There are two samples of Kane's writings in this section reproduced from the travelogue published under his name - *Wanderings of an Artist*. Also presented are the corresponding field notes. It is possible to compare.

From Field to Studio: The art of Paul Kane

The two to choose from are entitled:

Fort Edmonton
Buffalo Hunt

Classroom Activities:

1. View Kane's field notes and compare them the published text. Note: This activity might be of more interest for students to try on their own. The main point is to illustrate the subtle but important differences between the "field Kane" and the book published under his name, *Wanderings of an Artist*.
2. Kane's field writing and the work that was published under his name in *Wanderings of an Artist* raise many fascinating questions about how history is created. Find some documents that are at least 100 years old at www.canadiana.org that help tell a story about the past. Decide if these documents are primary or secondary sources. Find other clues at the library and on the internet to tell the story of a particular event or person. Conduct more research on Paul Kane as well as on George Simpson, Tecumseh, Poundmaker and Big Bear. During this research process, ask students to consider which sources are primary and which are secondary.
3. Kane's field writings are quite different from what is presented in the published book *Wanderings of an Artist*. Discuss the significance of this observation and whether we should be concerned about the authenticity of the representations in the book.
4. Early in 2006 it was revealed that several portions of James Frey's best-selling memoir, "A Million Little Pieces," were made up (<http://www.thesmokinggun.com/archive/0104061jamesfrey1.html>). The book's publisher issued a statement saying that, in essence, it did not really matter as it was a "personal history whose aim was to illuminate, by way of example, events and issues of broader social consequence". Find out if students agree or disagree with this statement. Ask students to find out what is the difference between a work of fiction and a memoir. Ask them to consider whether everything included in a personal memoir should be true. Discuss this issue and relate to certain problems in Kane's book *Wanderings of an Artist*.

10b. - Video - The Pacific Northwest

This video explains in detail what Kane experienced in Pacific Northwest. In particular it speaks to the incredible mix of cultures he encountered and how to this day there is a significant cultural legacy.

Concepts:

- sense of place
- landscape art

From Field to Studio: The art of Paul Kane

- oral traditions
- visual storytelling.

Learning Objectives:

- analyze to understand how the creative process, the elements of art and a sense of place combine to communicate artists' intentions
- describe, analyze and interpret art works that convey a sense of place, and make informed opinions using appropriate vocabulary.

Video Script: Pacific Northwest (R/T: 2:54)

Paul Kane arrived at Fort Vancouver in December 1846 after a harrowing 3-week canoe trip down the Columbia River from the point on the river nearest to present-day Jasper, Alberta. The rapids of the mighty river made for a dangerous route, and Kane notes that scores of people had been killed attempting the journey.

It was a time of great social and political upheaval in the Pacific Northwest. The Oregon Treaty had been signed six months before Kane's arrival, moving the international border in the mountains and out to the Pacific Coast north to its present location on the forty-ninth parallel. Settlers were also pouring west on the Oregon Trail, bringing with them diseases to which the Indigenous people were not immune, and generally adding to the strain on their relations with the newcomers.

Kane would have found Fort Vancouver (across the Columbia River from present-day Portland, Oregon) to be a very multicultural place. There were English, French, American, First Nations, Métis, and even Hawaiians—known at the time as Sandwich Islanders—who hitched rides on Hudson's Bay Company ships that transported goods to and from London across the Pacific Ocean, and then worked for the HBC on the Pacific Slope.

Kane even reports that a kind of patois language had developed to accommodate all these cultures, and traces of French-Canadian and Hawaiian cultures survive to this day.

Paul Kane did a considerable amount of painting in the region, using Fort Vancouver as a base for about 8 months.

But Kane also made two extended trips during this period.

On his way to Fort Victoria in March, 1847, for example, Kane saw the steam and smoke still coming from Mount St. Helens, which had erupted some five years earlier. He recorded this accurately in his sketches, although his studio paintings show a volcano in full, violent eruption.

Fort Victoria had been in operation for barely three years when Kane arrived, and it was the first permanent European settlement on Vancouver Island. This meant that many of the region's peoples had had little or no contact with settlers, making Kane among the first to document many of the people, customs, and traditions.

Kane's paintings of Clallam lodges, for example, are of considerable ethnographic value because of their precision and detail, and because his field work is acknowledged to be so accurate.

Kane's work, in particular his field sketches throughout this region, sheds light on how and where the people lived during this period of change and expanding contact with newcomers.

Proceed to activity 10d. – View Landmarks

10d. - Activity - View Landmarks

This activity shows landmarks as they exist today and compares them with what they looked like in the 1840's when Kane painted them.

From Field to Studio: The art of Paul Kane

Classroom Activities:

1. Invite students to research other locations along Paul Kane's route that have stories associated with them. For example the story of Fort Edmonton, Fort William or Jasper House.
2. Challenge students to find other stories like the ones in this section, through research and personal interviews with local seniors or Elders that may be based on oral histories. Have students explore the importance oral traditions in storytelling by finding examples that relate to the local community.
3. The importance of landscape for contemporary artists can be expressed in many ways. Ask students how Kane's artwork in this section compares to the landscape work of other artists. Have them discuss the importance of creating a sense of place in artwork. For example, how do artworks from the Maritime provinces differ in their sense of place to those from the prairies?
4. Invite students to create works of art that convey a sense of place.
5. Some of the places that Kane depicts in this section look quite similar today. Others are quite transformed like the scene at Kettle Falls. Find some examples of places where there has been great transformation in the last 150 years and others that remain almost the same.
 6. Select a local place that has a story associated with it, interview seniors and Elders about this place and report back to class.
 7. Research the First Nations and Métis cultures of the Pacific Northwest. What effects did the fur trade have on these people?
 8. Present a drama with students in role and representing a variety of perspectives on the fur trade. E.g., an Métis employee at Fort Vancouver.

11. Scene from documentary – BLACKFOOT ENCOUNTER

This section takes us through life in Fort Edmonton – Kane passed his Christmas there. It is in modern day Edmonton that we meet Duane Good Striker who tells us the story of how he used Kane pictures to help his community regain control of a burial site.

12. Scene from documentary – FACT OR FICTION

This section presents the views of artist Jane Ash Poitras who is skeptical about Paul Kane's artist motivations and is concerned about how the legacy of his romantic portrayal of First Nations and Métis people might influence perceptions today.

12a. - Video - Discovery of Field Notes

This video goes into detail about the significance of Paul Kane's field notes and their discovery in the 1980's by professor Ian MacLaren. MacLaren raised important questions about the content of the published book *Wanderings of an Artist* which he believes was ghost written.

Concepts:

- historical documentation and historical understanding
- primary and secondary sources

Learning Objectives:

- understand that published writings become historical records that are often created from a specific cultural or individual perspective
- understand the importance of differentiating between primary and secondary sources
- understand the importance of obtaining various and differing perspectives from many people involved in historical events.

Video Script: Discovery of Field Notes (R/T: 1:35)

For well over 100 hundred years Paul Kane's published book was the only record of his travels available to readers. Written in the style of the popular gentleman traveller, it has prompted some to question whether Kane actually wrote the book or whether it was ghostwritten.

Part of this skepticism is due to reconsideration in the 1980s of Paul Kane's field notes. They were found among a collection of field sketches sold in 1957 by one of Paul Kane's grandchildren to Lutcher Stark of Orange, Texas.

Professor Ian MacLaren uncovered the notes while researching Paul Kane at Lutcher Stark's museum and in 1989 edited some of them for The American Art Journal. Kane's own field writings open a new window on which to view Paul Kane.

Written in pencil, often with spelling and grammatical errors, the field notes capture the bare reality of the world Kane was witnessing as he travelled across the continent. They comprise Kane's immediate and initial observations and responses to the people and places he encountered.

The field notes also provide an apt comparison between the wilderness and studio personas of Paul Kane – what Jane Ash Poitras refers to as the “truth” and the “lie.”

*In the first comparison there are only subtle differences between the field writings and Kane's published book. However, a later entry in *Wanderings* paints a highly embellished view of chief Kee-a-kee-ka-sa-coo-way.*

From Field to Studio: The art of Paul Kane

Proceed to Activity 12c. – Field Notes Comparison

12c. - Activity – Compare Field Notes

Using the example of Kee-a-Kee-Ka-sa-coo-way, this activity as well as the one in 12d addresses the differences between the facts in Paul Kane's field notes, and what was published in his Victorian travelogue in 1859.

Classroom Activities:

1. Guide students through both 12a and 12d to piece together the differences between the field notes Kane took in on his travels and the contents of the published text in *Wanderings of an Artist*.
2. Find situations of where telling a good story may take priority over the facts.

12b. – Video – A Cree Chief

This video raises the problem of what Kane records in his field notes vs. what appears in his published book as it relates to the story of Kee-a-kee-ka-sa-coo-way.

Video Script: A Cree Chief (R/T: 1:25)

In Paul Kane's published book, Wanderings of an Artist, Kee-a-kee-ka-sa-coo-way is described as the head chief of all the Cree. But because we don't know for certain whether Kane actually wrote this book himself, we have to piece together a picture from the most reliable sources to find out whether or not Kee-a-kee-ka-sa-coo-way was indeed Cree and a head chief.

Kane's field notes, which are more reliable, imply that Kane at least believed Kee-a-kee-ka-sa-coo-way was Cree. The notes also say that Kane met him at Fort Pitt, which was well within Cree territory in the mid-19th century. But at that time, this territory was shared with the Plains Ojibwa, who were allied with the Cree in what was known as the Iron Confederacy. Interestingly, Kane's field notes mention a chief Mukeetoo as an associate of Kee-ak-kee-ka-sa-coo-way and who historians tell us was Chief Black Powder, a Plains Ojibwa.

But Kane's field notes don't identify Kee-a-kee-ka-sa-coo-way as a chief, let alone a head chief. In fact, there was not really any such title as head chief in Cree culture. But the published book, Wanderings of an Artist, creates a different impression.

Now compare what Kane wrote in his field notes in September 1846 and what ends up in the book published under his name in 1859.

Proceed to Activity 12d.

12d. - Activity - Compare Chief Text

Here is another opportunity to see some of the differences between what appears in Kane's field notes and what makes it into the published book. It is worth referring to supplementary readings 6.1 and 6.2 (click here) for this section as well.

Activities:

1. Guide students as they analyze and evaluate Kane's writings and explore how facts can become embellished to tell a good story.
2. Discuss how embellished stories may be better entertainment for audiences but sometimes get in the way of the truth and historical accuracy.
3. Invite students, in small groups, to select an event (e.g., historical, local, or current event) and embellish a story about the event for artistic effect.

Invite each group of students to tell the embellished story to the class. The students may wish to incorporate drama into their storytelling activity. Following the presentations, discuss the inaccuracies from the actual event, and the possible implications if the stories were to be viewed as historical documentation.

4. Have students reflect on their learning throughout their exploration of the entire DVD. Write an essay describing the effects of inaccuracies in the documentation of historical events and experiences of First Nations and other cultural groups.

Essay Topics

Art History

- 1) Pick a contemporary First Nations or Métis artist and compare his or her work to Paul Kane's.
- 2) Discuss Paul Kane as a representative of the Romantic movement.
- 3) Explain how Kane changed his field sketches into paintings to account for the tastes of his contemporary audience.
- 4) Pick a nineteenth century artist, such as Jacques-Louis David or Eugène Delacroix, and compare their work with that of Kane.
- 5) Discuss the changes Kane made between his field sketches and oil paintings.

Junior and Senior History/Social Sciences/Native Studies

- 6) Research and report on any of the First Nations or Métis communities that Kane encountered in his journeys.
- 7) Pick a painting (www.paulkane.ca). Discuss the changes between it and the field sketches. Why did Kane make these changes?

- 8) Are Kane's sketches and paintings accurate sources for historians and others to use?
- 9) What can we learn about First Nations and Métis lifestyles from Kane's work?
- 10) Research and report on the historical background of early nineteenth century Canada and discuss the social and political context Paul Kane would have grown up in.
- 11) Research and report on the historical background of early nineteenth century Canadian First Nations and Métis lifestyles.
- 12) Are Kane's paintings better historical sources than written accounts? Discuss.

Senior History/Social Sciences/Native Studies/Art History

- 13) What are Kane's strengths and weaknesses as an anthropologist?
- 14) What evidence of cultural contact and European hegemony can we see in Kane's work?
- 15) Was Kane an emissary of the British Empire or a sensitive observer of First Nations and Métis life?
- 16) How different would Kane's work be if he were a photographer? Would photography escape charges of bias?
- 17) What role do visual artists play in our sense of history? Compare their effectiveness to that of the written word or preserved artifacts.
- 18) Research and report upon the First Nations and Métis cultures of the Great Plains.
- 19) Discuss the influence of Rousseau's Noble Savage idea on Kane's work.
- 21) Was Kane an early proponent of Globalization through the Hudson's Bay Company and the British Empire?
- 22) Research and report on the economic climate of the fur trade in Canada.

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