

HUMANITIES AND FINE ARTS READINGS AND ASSIGNMENTS



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Humanities 107 Readings and Assignments by
Professor Erica McCormack

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CHAPTER OVERVIEW

1: Reading Spectacle - A Close Look at the 1893 World's Fair

In 1893, Chicago became the host city of a recurring worldwide event [inaugurated in 1851 London](#) and which became known as the "world's fair."

This particular world's fair in Chicago was dubbed the '**World's Columbian Exposition**' in honor of Christopher Columbus and the 400th anniversary of what at that time was typically regarded as his 'discovery of America' or the 'New World' in 1492, despite the fact that Indigenous people have been inhabiting the Americas (often referred to as [Turtle Island](#)) from time immemorial.



ABOVE: "[IL World's Fair 1893](#)" by [snapshotsofthepast.com](#) is licensed under [CC BY 2.0](#).

- In this chapter, you will explore some visual and textual [primary sources](#) made in the context of this spectacle and consider what messages and values were communicated to the original fair-goers through the exhibit spaces and designs. You will also review some [secondary sources](#) to shed light on aspects of the fair that challenged the dominant narrative being conveyed to the predominantly white audience.

Content Warning

Please note that images depicting historical events may contain themes or include verbal descriptions which do not reflect current understandings of topics like race, gender, sexuality, (dis)ability status, and religious diversity. These are provided in a historical context.

Racist caricatures are included in some of this chapter's readings.

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1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos

Your Readings

The first three readings from Smarthistory introduce you to the spectacle that was the [1893 World's Columbian Exposition](#), particularly the two main areas of the World's Fair known as the "[White City](#)" and the "[Midway Plaisance](#)."

- As you consider which segments of the American population's perspectives and values were the dominant forces that shaped the fair's overall structure, also consider which contrasting viewpoints were not given the opportunity to shape the fair's design. ***In other words, who had the opportunity to tell their own culture's stories? And who had their culture represented in ways dictated by others?***

After gaining that overview on the contents of those differentiated spaces of the fair, you will get to explore some additional dimensions of the fair's construction and public reception, including [critiques by Ida B. Wells and Frederick Douglass](#). Keep these in mind as you approach class activities and assignments for this chapter.

Content Warning

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Racist caricatures are included in some of this chapter's readings.

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1.1.1: The World's Columbian Exposition - Introduction

by **DR. KIMBERLY KUTZ ELLIOTT**

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Figure 1.1.1.1.1: Thomas Moran’s watercolor of the Administration Building at the Chicago World’s Fair shows a radiant sunset illuminating its golden dome and the building façades of the “White City.” Viewers of Moran’s landscape look west, just as the Fair’s organizers promoted the westward march of civilization. Thomas Moran, *Chicago World’s Fair*, 1894, watercolor on paper ([Brooklyn Museum](#)).

1.1.1.1 Old and new frontiers at the Chicago World's Fair

Since the days when the fleet of Columbus sailed into the waters of the New World, America has been another name for opportunity, and the people of the United States have taken their tone from the incessant expansion which has not only been open but has even been forced upon them. . . . And now, four centuries from the discovery of America, at the end of a hundred years of life under the Constitution, the frontier has gone, and with its going has closed the first period of American history.—FREDERICK JACKSON TURNER [1]

For six months, during the summer and fall of 1893, the city of Chicago hosted a World's Fair that drew more than 27 million visitors from all over the world. The official reason for the Fair was to celebrate the four hundredth anniversary of Christopher Columbus's arrival in the Americas, but unofficially, it served as an opportunity to reflect on the state of the nation. In the three decades after its deadly civil war, the United States had seen rapid social and economic changes. Workers had moved from farms to factories and from country to city; European immigrants had flocked to American manufacturing centers; telephones had connected distant cities made artificially bright by electric lighting.

Within little more than a generation, the United States had become the world's leading industrial power, while its government systematically dispossessed Indigenous peoples, deployed state power against striking laborers, and abandoned efforts to ensure Black equality in favor of acquiescing to Jim Crow segregation. What had the United States become by the end of the nineteenth century, and where was it heading in the twentieth? Those who planned, built, and visited the Fair used it as an opportunity to assert their vision of the national character and global power of the United States at the height of the Gilded Age.



Figure 1.1.1.2: View of the Great Exhibition in London in 1851—the first major world’s fair. This view showcases Britain’s imperial possessions (note the stalls proclaiming “silks” and “India” at the left foreground). White, classical-style sculptures were displayed on the floor and the barrel-vaulted ceiling soared so high that full-sized trees had ample room. The design of the hall (called the Crystal Palace) suggested that the people and resources of the world were products in a grand department store arranged for the judgement and selection of British citizens. Ackermann & Co, *The transept from the Grand Entrance. Souvenir of the Great Exhibition*, lithograph, 1851 ([Victorian and Albert Museum](https://www.vam.ac.uk/articles/the-crystal-palace)).

1.1.1.2 World’s fairs and the spectacle of colonialism

In the second half of the nineteenth century, grand exhibitions were all the rage among the imperial nations of the world. A world’s fair was a place to exhibit products, inventions, arts, and cultures, and holding one was a way for a country to lay claim to the authority to label, organize, and own the peoples and resources of the world. In 1851, the United Kingdom had hosted the Great Exhibition in the Crystal Palace near London; in 1889, the Eiffel Tower crowned France’s World’s Fair commemorating the one hundredth anniversary of the French Revolution. The Parisian fair included an ethnological exhibit displaying people who lived in France’s overseas colonies that both touted the reach of the French empire and implied that these “less evolved” peoples were incapable of self-rule.

Although the United States had celebrated its own revolutionary origins with the 1876 Centennial Exposition in Philadelphia, near the end of the century, U.S. civic leaders sought to bring international attention to its growing role as a world power. Why not another exposition, celebrating Columbus’s arrival in the Americas? That Columbus was Italian, and had never set foot on soil claimed by the United States, was immaterial. (Perhaps fittingly, delays prevented the Fair from opening in 1892 as originally planned, and so the commemoration of the four hundredth anniversary of Columbus’s arrival was on neither the anniversary nor the site of his arrival). It was more to the point that the United States was, in the eyes of the Fair’s promoters, the fulfillment of the historic process set in motion by Columbus: the domination of Indigenous and Black peoples by white Euro-Americans, the westward march of “civilization.” Like those of the United Kingdom and France before it, the organizers of the 1893 World’s Fair intended to showcase the growing power of the United States in the world and assert that the coming century would be the “American century.”

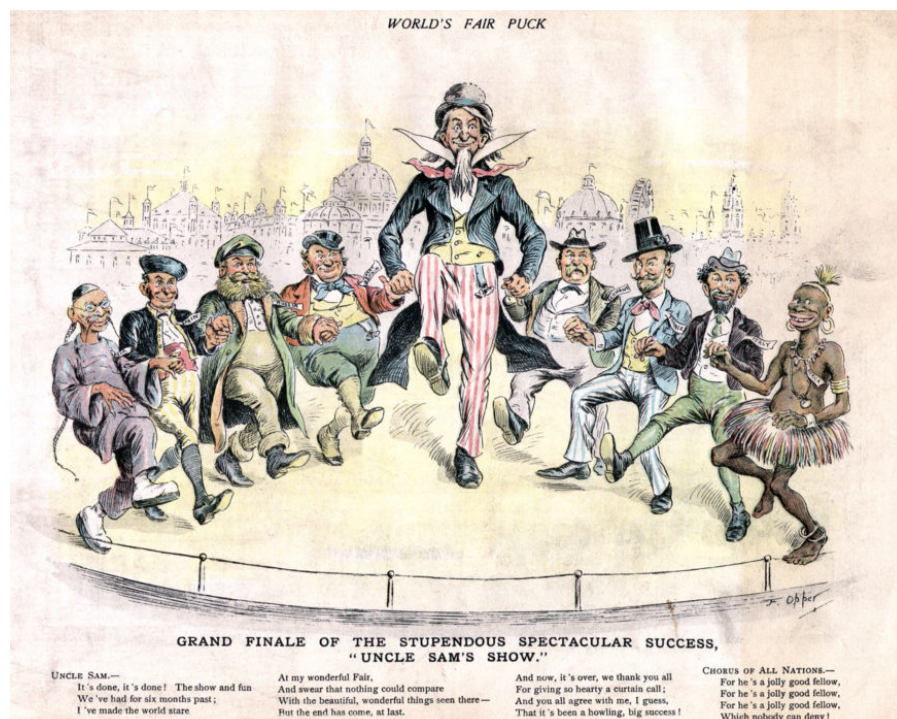


Figure 1.1.1.3: Cartoon depicting a “grand finale” song and dance number, with racist caricatures representing various countries and continents of the world. Uncle Sam, at center, is the largest figure, literally “head and shoulders” above the rest. On either side are figures labeled with the names of European nations in descending order of perceived level of “civilization”: on the left, from center out: Great Britain, Russia, and Spain, and on the right, from center out: Germany, France, and Italy. On the far left is a racist caricature representing “Asia” rather than a specific country, and on the far right, a racist caricature representing “Africa” rather than a specific country. The cartoon places the United States as the foremost nation in a world defined by racial hierarchy. J. Oppen, *World’s Fair Puck*, 1893.

Suffused with the contemporary racist pseudoscience of Social Darwinism—which claimed that white people with northern European ancestry were the most “evolved” race—the World’s Fair cast other races and cultures as the living relatives of white people’s distant ancestors. In its treatment of Indigenous Americans, the Fair’s organizers openly celebrated imperialism and genocide as part of the “civilizing” force at work in this process, with exhibits showing how whites “educated” Indigenous children in boarding schools or conquered them in Wild West battle reenactments.

1.1.1.3 The defining event of its age

Conveniently for historians, the Fair’s organizers were convinced that it would be the defining event of its age, thoroughly documenting their every decision and publishing guide books with explanations of how visitors should understand and experience the Fair. For that reason, the 1893 World’s Fair is itself a kind of primary document about American society and culture at the end of the nineteenth century. In addition to its physical exhibits—which included buildings dedicated to exhibitions of the arts and sciences, pavilions where the nations of the world as well as U.S. states could entice tourists and trade, and a carnival midway with cheap amusements and exoticized entertainments—the Fair also served as a site for intellectual discussions. The World’s Congress Auxiliary was a series of more than 200 international meetings, hosted at the newly-built Art Institute of Chicago, on topics ranging from women’s progress to dentistry.

It was at a special meeting of the American Historical Association as part of the World’s Congress that U.S. historian Frederick Jackson Turner articulated his famous “Frontier Thesis.” The American national character of rugged individualism and democratic virtue, Turner claimed, had been formed from white settlers’ ongoing experiences of “taming” a frontier that moved ever westward. But the 1890 census had delivered the startling news that white American settlement now stretched to the Pacific Ocean, and there was no more frontier to be found on the North American continent. What was to become of American culture?

The Chicago World’s Fair answered that question through every aspect of its design. Its exhibits (and the exhibits that organizers rejected); the paintings displayed in the Fine Arts Building; the site plan and architectural style of its exhibit halls; the racial othering of the Midway Plaisance: all of these contributed to an argument that white Americans, and middle-class white cultural

norms, represented the crowning achievement of the progress of the human race. Consequently, it was only right that American culture should expand its influence beyond its borders, finding new frontiers overseas.

This essay will provide a brief history of the planning and construction of the Fair, and the two that follow will focus on the Fair's two main areas: the White City, and the Midway Plaisance.

1.1.1.4 Origins and construction of the Fair

In the early 1880s, eager to recreate the cultural and commercial success of the 1876 Centennial Exhibition in Philadelphia, American civic and business leaders seized upon the upcoming anniversary of Columbus's voyage as a reason to hold another world's fair. The U.S. Congress invited bids from cities to host the fair, and New York and Chicago vied until the last moment to win the right to host. Chicago triumphed, thanks to generous boosters who raised an additional \$10 million of capital in twenty-four hours. The Fair ultimately cost over \$25 million to build, or more than \$735 million in 2021 dollars. [2]

The Fair's directors—a who's-who of Chicago's Gilded Age magnates and financiers, including department store owner Marshall Field, mechanical reaper inventor Cyrus McCormick, railroad baron George Pullman, and banker Lyman Gage—were determined to put on an exhibition that reflected the height of American sophistication. To design and supervise the building project, they hired Chicago architect Daniel Burnham, whose Montauk Building had been the first skyscraper built in Chicago.

Despite Chicago's emerging reputation as a mecca of modern architecture, Burnham hired mainly New York architects trained in the French Beaux-Arts style to design the Fair's exhibition halls. The Beaux-Arts style combined ancient Greek and Roman architecture with elements of Gothic and Renaissance styles to create opulent, often symmetrical buildings on a grand scale. Beaux-Arts architects believed these forms would inspire social harmony and moral uplift in communities, a theme taken up by the City Beautiful movement the Chicago World's Fair helped to inspire. With the exception of Adler & Sullivan's Transportation Building, the Fair's buildings were uniformly white and Beaux-Arts in style. [Louis Sullivan](#) (of Adler and Sullivan) would later gripe that the Fair directors' rejection of contemporary forms set American architecture back by fifty years. [3]



Figure 1.1.1.4: Frederick Law Olmsted, “Map of Jackson Park, showing location of proposed improvements by the World’s Columbian Exposition Co.,” 1891. Olmsted Papers ([Library of Congress](#)).

The responsibility for selecting and designing the site of the Fair was assigned to Frederick Law Olmsted, the landscape architect who designed [Central Park](#). Olmsted chose Jackson Park, seven miles south of downtown Chicago, as the site for the Fair, due to its beautiful view of Lake Michigan and easy access to rail. His design for the 690-acre site featured a central “Court of Honor” surrounding a Grand Basin, as well as canals, a lagoon, and a man-made “Wooded Isle.” Olmsted believed that beautiful vistas and contact with nature would promote moral and civic virtue among city dwellers.

1.1.1.5 The steps of progress and civilization

Every decision about who and what to exhibit at the Fair was hard fought. The Smithsonian's assistant secretary, G. Brown Goode, devised the scheme for organizing the Fair's exhibitions. He proposed not only to showcase industrial and scientific achievements, but rather "the steps of the progress of civilization and its arts in successive centuries, and in all lands up to the present time and their present condition; to be, in fact, *an illustrated encyclopedia of civilization.*" [4]

To Goode, and the anthropologists who worked in his department, the process of becoming civilized was the process of attaining the contemporary beliefs and practices of white men. Unsurprisingly, women and people of color did not figure in this scheme, at least, not as representatives of civilization as it was understood. Although Congress created a Board of Lady Managers after prominent white women complained about their exclusion, every effort on the behalf of Black citizens to celebrate their achievements was rebuffed. ([Read more about representation at the Fair in the White City article](#)).

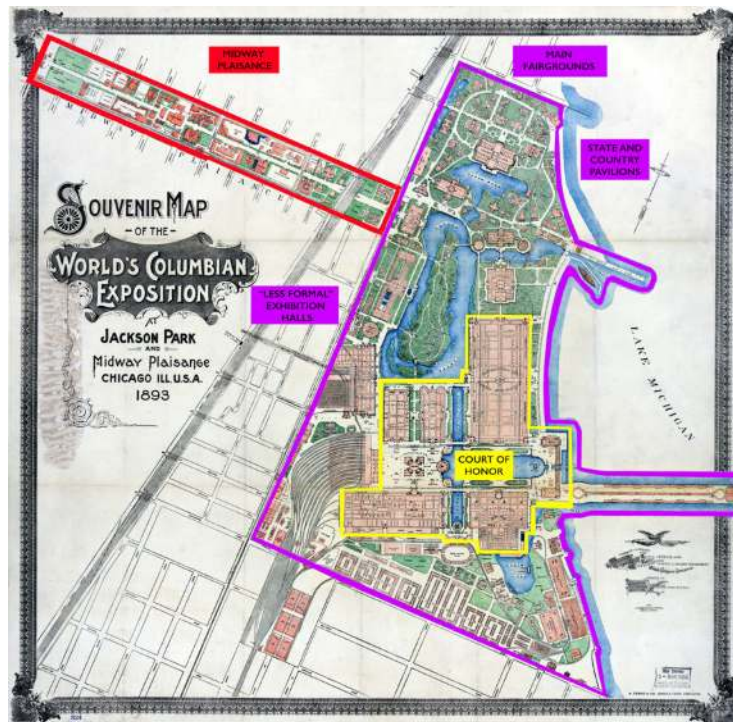


Figure 1.1.1.5: Map of the World's Columbian Exposition showing its major zones. Hermann Heinze, Souvenir map of the World's Columbian Exposition at Jackson Park and Midway Plaisance, published by A. Zeese & Co., 1893 ([Library of Congress](#)).

As Burnham and Goode designed it, the Fair would have two main zones: the main fairgrounds, with 14 exhibition buildings dedicated to modern achievements in arts and industry, along with pavilions representing the 46 U.S. states and countries of the world that chose to participate; and the Midway Plaisance, a mile-long carnival of amusements and exhibits drawn from the "uncivilized" regions of the world. Burnham explained how visitors should interpret these zones in the guidebook:

Those about the Grand Basin [in the Court of Honor]...—the Administration, Manufactures, Agriculture, Machinery, Electricity, Mines, and also the Art Building—are essentially dignified in style; those lying farther to the north—the Horticultural, Transportation, and Fisheries—being less formal, blend readily with the more or less homelike headquarters buildings of the States and foreign governments, which are grouped among the trees of the extreme northern portion of the grounds. Upon the Midway Plaisance no distinct order is followed, it being instead a most unusual collection of almost every type of architecture known to man—oriental villages, Chinese bazaars, and reproductions of ancient cities. All these are combined to form the lighter and more fantastic side of the Fair.—Daniel Burnham [5]

Although the Fair's organizers had originally balked at including such "low" entertainments in their splendid city of progress, the popularity of the recent Paris Exposition's "ethnological villages," in which representatives from French colonies in Asia and Africa demonstrated their dress, culture, and dwellings, convinced them to include a similar area. Guides to the Fair instructed visitors to see the White City first, and then head to the Midway Plaisance to gawk at the Javanese and Dahomean villages, so they could gain a true understanding of how far humanity had progressed. [6] Indigenous Americans appeared in both zones: as anthropological exhibits in the fairgrounds, and as savage curiosities on the Midway. ([Read more about these exhibits in the Midway Plaisance article.](#))

Construction of the Fair began in 1891. Laborers dug lagoons and canals and filled them with water from Lake Michigan. The exhibition buildings (intended to be temporary, they were essentially were steel-framed warehouses with intricate façades made of staff—a mixture of cement, plaster, and jute that could be poured into molds and quickly dried). Once assembled, the buildings were whitewashed, lending the attraction the nickname "The White City." Covered with electric bulbs, and three gargantuan spotlights, the Fair shone at night. The Fair opened to visitors on May 1, 1893.

[Visit the Fair: The White City and fairgrounds](#)

[Visit the Fair: The Midway Plaisance](#)

1.1.1.6 Notes:

1. Frederick Jackson Turner, "[The Significance of the Frontier in American History](#)," 1893.
2. Chaim M. Rosenberg, *America at the Fair: Chicago's 1893 World's Columbian Exposition* (Arcadia, 2008), p. 10.
3. Louis H. Sullivan, *The Autobiography of an Idea* (Dover, 1956), p. 325.
4. G. Brown Goode, "[First Draft of a System of Classification for the World's Columbian Exposition](#)," 1891.
5. Daniel Burnham, quoted in Alan Trachtenberg, *The Incorporation of America: Culture and Society in the Gilded Age* (Hill and Wang, 1982), p. 213.
6. Robert W. Rydell, *All the World's a Fair: Visions of Empire at American International Expositions, 1876–1916* (University of Chicago Press, 1984), pp. 64–66.

1.1.1.7 Additional resources:

[Read the Official Guide Book to the World's Columbian Exposition](#)

[View the Official Photographs of the Fair](#)

[See colorized photos of the Fair](#)

Gail Bederman, *Manliness & Civilization: A Cultural History of Gender and Race in the United States, 1880-1917* (University of Chicago Press, 1995).

Robert Rydell, *All the World's a Fair: Visions of Empire at American International Expositions, 1876-1916* (University of Chicago Press, 1984).

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1.1.2: The White City and Fairgrounds

• by [DR. KIMBERLY KUTZ ELLIOTT](#)

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Figure 1.1.2.1: View of the Grand Basin in the middle of the Court of Honor, looking west toward the Administration Building. The statue in the foreground is *The Republic* by Daniel Chester French, an allegorical figure of the United States which held an eagle perching on top of a globe in its right hand (suggesting the nation's supremacy) and a staff topped by a Phrygian cap (an ancient Greek and Roman symbol of liberty) in its left hand. The Beaux-Arts style buildings that surrounded the Court of Honor exhibited the products and innovations of most "advanced" domains of science and manufacturing according to the Fair's organizers: mines, electricity, machinery, agriculture, and manufactures. C.D. Arnold and H.D. Higinbotham, Looking West from Peristyle, in [Official Views of the World's Columbian Exposition](#), 1893.

Look here, old fellow, do you realize that this is the greatest meeting of artists since the Fifteenth Century?

—AUGUSTUS SAINT-GAUDENS, ARTISTIC ADVISOR TO THE WORLD'S FAIR
[1]

1.1.2.1 A visit to the World's Fair

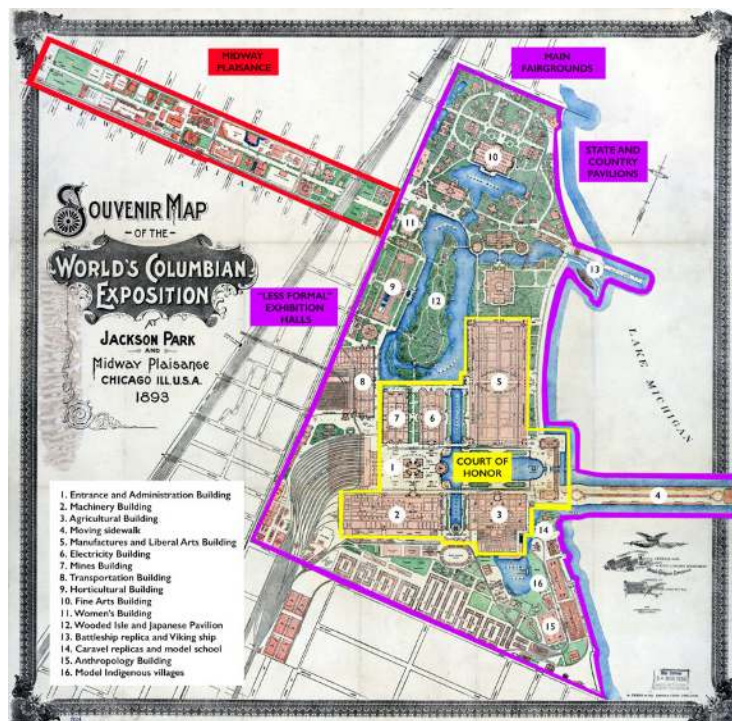


Figure 1.1.2.2: Major buildings and areas in the main fairgrounds of the World's Columbian Exposition. Numbers correspond to the fictional visitor's path in this essay. Hermann Heinze, Souvenir map of the World's Columbian Exposition at Jackson Park and Midway Plaisance, published by A. Zeese & Co., 1893 ([Library of Congress](#)).

In the summer of 1893, there was no more exciting destination in the United States than the World's Columbian Exposition. Conceived as a celebration of the anniversary of Christopher Columbus's arrival in the Americas, the Chicago World's Fair was a trade show, art gallery, lecture series, and museum exhibit rolled into one. ([Learn more about the ideas behind and construction of the World's Fair in this introductory essay.](#)) Author Hamlin Garland famously wrote to his parents to "Sell the cookstove if necessary and come. You *must* see the fair." [2] Everywhere the Fair was touted as a symbol of the "new era in the onward march of civilization" that heralded the ascendancy of the United States in world events. Two articles of American patriotic practice emerged from the Fair: Francis J. Bellamy (cousin to Edward Bellamy, the socialist novelist quoted above who was considerably less enamored with the Fair) composed the Pledge of Allegiance to the flag of the United States for school children to recite across the country in honor of the occasion, and Katharine Lee Bates composed the song "America the Beautiful" after a western trip that included a stop at the Fair (one of its later verses includes a reference to the "alabaster" White City gleaming). [3]

The Fair consisted of two main zones: the main fairgrounds, which included the White City, and the Midway Plaisance, an adjacent carnival area. [This essay will focus on the visitor experience within the main fairgrounds; you can read about the Midway Plaisance in this essay.](#)

1.1.2.2 The White City

If a visitor arrived at the Fair by rail, she would step off the platform looking east toward Lake Michigan, with the golden-domed Administration Building immediately in front of her. To her left, the soaring archways of the Mines and Electricity Buildings welcomed her inside, while a seemingly endless row of columns decorated the front of the Machinery Building. If she walked on, she would arrive at the western end of the Grand Basin, a 1,000 foot long man-made pool that was separated from the lake by a columned peristyle. The Grand Basin and the buildings surrounding it were officially designated as the "Court of Honor," which the Fair's Director of Works, Daniel Burnham, cast as the "most dignified" region of the Fair, but their uniformly whitewashed façades lent them the popular name "The White City." (Although the buildings' exteriors were painted white to resemble marble, they were in fact made out of staff, a plaster substitute for stone that could be poured into a molded and quickly dried).



Figure 1.1.2.3: View of the Court of Honor looking east toward Lake Michigan. The MacMonnies sculpture *Columbia in her Grand Barge of State* is in the right foreground. The Grand Basin ended in a columned peristyle (horizontal at center) before which stood Daniel Chester French's statue *The Republic*. Frances Benjamin Johnston, *World's Columbian Exposition, 1893*, gelatin silver print, 1893 ([Library of Congress](#)).

All of the buildings on the Court of Honor, as well as almost every other major exposition hall, had Beaux-Arts style façades; the leading architects of the era had trained at the École des Beaux-Arts in Paris and the style was employed for many of the public buildings commissioned during the Gilded Age. Beaux-Arts architects combined elements of Greek and Roman architecture with Italian Renaissance styles to produce buildings that were imposing, symmetrical, and ornate. The World's Fair architects found this style particularly appropriate for their buildings because the United States was in the midst of an era of renewed nationalism after its 1876 centennial, with cultural critics declaring that the nation was the modern heir to Greek democracy, Roman law, and Renaissance humanism.

The exhibition halls of the Court of Honor were dedicated to the disciplines Burnham considered the pinnacle of human achievement (it could be argued that these are the ones most closely associated with white men: Mines, Electricity, Machinery, Agriculture, and Manufacturing). Each was an enormous steel-framed warehouse with a staff façade, designed by one of the leading architects of the era: Charles McKim, of McKim, Meade & White (of [Pennsylvania Station](#) and Columbia University fame) designed the Agricultural Building, while Richard Morris Hunt (designer of the entrance façade of the Metropolitan Museum of Art and the pedestal of the [Statue of Liberty](#)) designed the Administration Building. Taken together, the white, Beaux-Arts buildings dedicated to sciences stood as a declaration that the center of the world's innovation and influence had moved west from Europe to the United States; and it was and ought to be under the exclusive control of white men.



Figure 1.1.2.4: Photograph of the Columbian Fountain by Frederick MacMonnies. The statuary group, made of plaster and staff, represents Columbia, an allegorical figure of the United States, in a triumphal barge. A winged figure representing Fame holds a trumpet (to herald her coming) and a laurel wreath (to crown her with victory). Figures representing the arts and sciences row with oars, and a winged male figure representing Time guides the rudder. The references to ancient Roman sculpture associate the United States with empire.

If our visitor walked on, she could gaze on the Columbian Fountain, featuring Frederick MacMonnies's sculpture *Columbia in her Grand Barge of State*. Electrified and illuminated at night, the fountain's sculpture (which does not survive) represented a number of allegorical figures, "an apotheosis of modern liberty—Columbia enthroned on a triumphal barge guided by Time, heralded by Fame, and rowed by eight standing figures, representing on one side the Arts, and on the other Science, Industry, Agriculture, and Commerce," according to the Fair's official guidebook. [4] A protégé of the Fair's artistic advisor, Augustus Saint-Gaudens, MacMonnies was an emerging American sculptor who had been trained at the École des Beaux-Arts in Paris. On the far side of the Basin stood Daniel Chester French's statue *The Republic*, an allegorical figure of the United States (illustrated at the top of this page), which stood more than 65 feet tall, holding an eagle perching on top of a globe in one hand, and a staff topped by a Phrygian cap in the other. Though the official guide to the Fair called these symbols an "invitation of liberty to the nations of the earth," the eagle (the national bird of the United States) on top of the globe sent a message that all the earth was U.S. domain. [5]

Our visitor may have walked down the southern length of the Grand Basin, stopping to see the Machinery and Agricultural Buildings, the latter topped by an enormous glass dome and Augustus Saint-Gaudens's statue of Diana, goddess of the hunt, holding a bow (it was intended for the Women's Building but prominent women organizers objected to the statue's nudity). If our visitor crossed through the peristyle she may have chosen to ride a moving sidewalk nearly half a mile into Lake Michigan (an innovative people-mover which helped visitors arriving by steamboat to cross the long distance to the Fair), or she may have turned back and strolled along the northern side of the Grand Basin. There, she could browse the largest building of the Fair, with more than 40 acres of floor space: the Manufactures and Liberal Arts Building, in which nations of the world displayed their finest products, and institutions trumpeted their achievements in science, medicine, education, journalism, and more.

To complete her loop of the White City, our visitor could stop by the Mines Building to see rare gems amidst the displays of coal and crude oil, and the Electricity building to see the newest inventions from Thomas Edison, Nikola Tesla, and the Bell Telephone Company. The Fair was illuminated at night thanks to the new technology of electrification, and the scientific contributions of these corporations argued for their central role in U.S. society.

1.1.2.3 The Transportation Building, Horticultural Building, and Palace of Fine Arts

The Court of Honor was perhaps the most prominent section, but there was a great deal more to see on the grounds of the World's Fair. As Burnham described the Fair's layout, exhibition halls "lying farther to the north—the Horticultural, Transportation, and

Fisheries—being less formal, blend readily with the more or less homelike headquarters buildings of the States and foreign governments, which are grouped among the trees of the extreme northern portion of the grounds.” [6]



Figure 1.1.2.5: Childe Hassam, Horticulture Building, World's Columbian Exposition, Chicago, 1893, oil on canvas 18-1/2 x 26-1/4 inches / 47.0 x 66.7 cm (Terra Foundation for American Art, Daniel J. Terra Collection, 1999.67)



Figure 1.1.2.6: Frank Russell Green, Golden Doorway of the Transportation Building: World's Columbian Exposition, 1893, oil on canvas. (45.7 x 66 cm (Chicago History Museum)

If our visitor turned north after visiting the Court of Honor, she would encounter the lagoon, which was surrounded by these “less formal” exhibition halls: the Horticultural Building, whose great glass dome allowed in sunlight in order to sustain fruits, vegetables, and flowers from all over the world, and the Transportation Building, with its celebration of railroads and steamships.

Designed by Sullivan & Adler, the Transportation Building was the only exhibition hall that departed from the white, Beaux-Arts scheme: with its red walls, arched windows, and Golden Door (composed of a gold-painted quintuple arch decorated with a botanical motif) the building showcased Sullivan's search for a new, organic American style matching form to function: an exhibition hall dedicated to transportation symbolized by a door opening to the world and arches recalling a train station.

Beyond the lagoon and north pond stood the Palace of Fine Arts (one of the only Fair buildings still extant, today it houses Chicago's Museum of Science and Industry). Fine arts comprised painting and sculpture: works produced solely for their aesthetic value, rather than practical function. A boat dock allowed weary visitors to take advantage of the services of a gondolier to reach it, the northernmost exhibition hall. The gondolas, which cruised around the lagoon and Grand Basin, reinforced the sense that the main fairgrounds were a dream city of the Italian Renaissance, featuring not just the architectural styles but also the transportation of Venice.

Within the Palace, every available inch of wall space was crowded with pictures. Still smarting from American art's poorly received showing at the Paris Exposition of 1889, the Palace's curators determined to include more than a thousand works showing the history and progress of American painting and sculpture. The selection of the head of the Department of Fine Arts and the members of various juries was highly contentious; bitter rivalries between the art establishments of New York, Boston, and Philadelphia, the artists of eastern and western American cities, and those trained in Europe and those trained in the United States soured the process of choosing which works to exhibit. Well-known American artists, including Winslow Homer, John Singer Sargent, and James McNeill Whistler exhibited the most paintings, with curators hoping that their all-star team would prove that U.S. artists were finally capable of competing head to head with the French.



Figure 1.1.2.7: Thomas Hovenden, *Breaking Home Ties*, 1890, oil on canvas, [Philadelphia Museum of Art](#). Hovenden's painting of a young man leaving home, clasped by his mother and surrounded by several generations of family, was the most popular painting at the Fair among visitors. The American subject matter and simple narrative of an important moment in family life was seen as proof that—despite industrialization, urbanization, and commercialism—the essential American character remained honest and kind. [7]

Critics gushed about the technical mastery of works like Sargent's [Portrait of Ellen Terry as Lady Macbeth](#) and Whistler's [Lady with the Yellow Buskin](#), although many complained that American artists relied too heavily on European subjects, like Dutch tulip fields or the coast of Brittany. [8] Thomas Hovenden's picture of a young man striking out on his own, *Breaking Home Ties*, was purported to be the most popular picture among visitors to the Fair, who appreciated its simple, "homely" sentiment. Philadelphians selected no fewer than 10 paintings by Thomas Eakins to exhibit at the Fair, among them [The Gross Clinic](#) (which had been painted for the 1876 Centennial Exhibition but rejected for its depiction of gore). [9]

1.1.2.4 The Women's Building



Figure 1.1.2.8: Madeline Lemaire, illustration in *Art and Handicraft in the Woman's Building*, lithograph, 1893. This frontispiece to a guide detailing the Woman's Building shows a well-dressed, conventionally beautiful white woman holding a brush and palette amid objects representing art and craftwork. Sophia Hayden's design for the Italian-Renaissance style palazzo forms the backdrop. The objects in the foreground suggest particularly feminine forms in art: a draped female marble statue gazes toward the building, while below it, a vase with a curvilinear profile suggests the female body. A spinning wheel below the main figure connects fiber arts with other pursuits, including reading, writing, and drafting. The poster casts the Women's Building and women's art as the delicate and refined work of upper-class white women.

If our visitor had not yet collapsed from exhaustion, she may have turned toward the Women's Building, the Fair's second-smallest building, situated at the intersection between the White City and the Midway Plaisance. Despite a petition to name some women to the Fair's governing body, Congress instead created a "Board of Lady Managers." [10] They hoped to steer the Fair away from giving visitors the impression that the progress of civilization was entirely the work of men. Led by Bertha Palmer, a savvy businesswoman and wife of real estate magnate Potter Palmer, the Lady Managers attempted to secure exhibits from women in all of the Fair's exhibition halls. Nearly all their applications for space, however, met with rejection. (Pressed to appoint women to judge submissions of fine art, the male directors deliberately appointed female artists who were either living abroad or lacking money to travel, thus preventing their participation.) [11] Eventually, the Lady Managers consigned themselves to exhibiting only in a dedicated Women's Building.

The Women's Building was the only one in the Fair whose design was open to competition, as professional women architects were just beginning to enter the field. The winning design, an Italian-Renaissance style palazzo, was the work of Chilean-American architect Sophia Hayden, the first female graduate of MIT's four-year architecture program. Hayden's design echoed those of the other exhibition halls in celebrating the styles of Italy as the highest form of architecture, but contemporaries, like the *New York Times*, remarked on the building's "soft and soothing atmosphere of womanliness" and the evidence within that women's achievements were the "more refined avenues of effort which culminate in the home, the hospital, the church, and in personal adornment." [12] Within the structure, murals by women artists depicted the mythical progress of women over the centuries: the two largest, on either end of the building, were the murals by Mary Fairchild MacMonnies (painter and wife of Frederick), "Primitive Woman," showing women carrying jugs of water on their heads and welcoming men back from the hunt, and [Mary Cassatt](#), whose "Modern Woman" featured a triptych of young women pursuing fame, knowledge, and dance.

Despite their own frustrations with a Fair that sequestered women's contributions, the Lady Managers nevertheless strongly supported its narrative of triumphant white civilization. They vociferously opposed appointing even a single Black woman to the

Board, choosing instead to appoint a white woman to represent Black women's interests. The only acknowledgement of the work of women of color in the Women's Building was in a display of African, Asian, and Indigenous women's crafts: baskets, netting, and blankets. Although they were made by contemporary artists, the exhibit suggested that they were the work of white women's evolutionary ancestors: displays of what women's arts had been like in the distant past, before modern white women had been able to devote themselves to the fine arts of painting and sculpture. [13]



Figure 1.1.2.9: Ho-o-den, the Japanese national pavilion, was situated on the Wooded Isle. Designed by Masamichi Kuru, the pavilion showcased Japanese history and aimed to strengthen the relationship between Japan and the United States. C.D. Arnold and H.D. Higinbotham, *The Japanese Ho-o-den*, in [Official Views of the World's Columbian Exposition](#), 1893.

1.1.2.5 Naval power and new horizons

Having left the Women's Building, our visitor may have chosen to browse some of the state and country pavilions at the north end of the fairgrounds, perhaps refreshing herself at the tea house at Ho-o-den, the beautiful Japanese pavilion situated on the Wooded Isle. Ho-o-den (the Phoenix Palace) was an authentic Japanese Pavilion designed by Masamichi Kuru, a Japanese architect who had studied western architecture. Situated within the main fairgrounds, but near the margin between the "civilized" and "uncivilized" worlds demarcated by the boundary leading to the Women's Building and the Midway beyond, the position of the Japanese national pavilion symbolized its developing trade and cultural relationship with the United States. Or perhaps she would have stepped out to breathe some fresh air from Lake Michigan, seeing the display of emergent U.S. naval might in the concrete-and-wood replica of a U.S. battleship in the north harbor, a stark contrast to the replica of a diminutive Viking ship docked next to it. The Viking ship was built in Norway and sailed to the World's Fair by way of the Atlantic, Hudson River, Erie Canal, and Great Lakes.

These were not the only ships at the Fair; if our visitor walked down the eastern border of the Fair past the Peristyle, she could marvel at exact reproductions of the three ships from Columbus's voyage: the Niña, the Pinta, and the Santa Maria. Docked in the South Inlet, the Agricultural Building dwarfed the small caravels, which had been constructed in Spain and sailed to the Fair.

1.1.2.6 Indigenous Americans at the Fair

If our visitor continued into the southeastern corner of the Fair, she may have been greeted by a few unusual sights: a set of Penobscot bark tipis from the Northern Woodlands region of Maine and Quebec, a Kwakwaka'wakw village, a simulated [mountain cliff dwelling of the southwest](#), plaster casts of Maya ruins, and a model boarding school for Indigenous children set up by the U.S. Office of Indian Affairs. Perhaps among this diverse and ersatz display of Indigenous cultures she may even have seen Indigenous men in elaborate Plains war dress: members of Buffalo Bill's Wild West show (set up just outside the Midway) touring the main fairgrounds in costume as "free advertising" for the spectacle. [14] What was she to make of these contrasts?



Figure 1.1.2.10: Totem poles in front of the Kwakwaka'wakw village at the World's Fair. At right, the "Cliff Dwelling" exhibit is visible (topped by a flag). C.D. Arnold and H.D. Higinbotham, Houses and Totem Poles of Alaskan Indians, in [Official Views of the World's Columbian Exposition](#), 1893.

Just a few short years after the U.S. army massacre of Lakota Sioux men, women, and children at Wounded Knee, the Chicago World's Fair was a site of contestation over the future of Indigenous people in the Americas. With the model boarding school—a working version of the schools that U.S. officials forced Indigenous children to attend in order to make them abandon Indigenous cultural practices and adopt white attitudes—the U.S. government made its commitment to exterminating Indigenous people and cultures clear. It was at the World's Fair that many non-native peoples formed their impressions of Indigenous cultures, from the notion that they constituted a “vanishing race,” to the symbols of the feathered war-bonnet and the totem pole.

The Kwakwaka'wakw village was the work of the Department of Anthropology at the Fair. Directed by Frederic Putnam, with the help of his young assistant Franz Boas (who, as a professor at Columbia University, later became the “father of modern anthropology”), the Department of Anthropology enticed fourteen members of the Kwakwaka'wakw nation of British Columbia to live in a simulated village on the fairgrounds for the duration of the exposition and demonstrate their lifeways. Boas and other anthropologists also collected artifacts from Indigenous cultures across North America for display—the Smithsonian's exhibit deployed these objects in museum dioramas featuring mannequins engaged in various handicrafts.

The anthropologists believed that Indigenous people were a dying race whose culture and objects must be preserved before they were either exterminated or made inauthentic by the influence of Euroamerican culture. The objects they collected for the Fair—along with the dioramas—would go on to form the basis of the collections at Chicago's Field Museum. Indeed, anthropology as an academic discipline “came of age” at the Fair: the exhibits organized by the Smithsonian and the Peabody Museum introduced fairgoers to the nascent field, and museums across the country copied the geographically-arranged dioramas introduced there. [15]

But while the boarding school exhibit prescribed their extermination and the anthropological exhibits undertook to preserve objects that whites perceived as remnants that needed saving, Indigenous people themselves worked for their own benefit at the Fair, taking advantage of opportunities to earn money and resist repression. [Kwakwaka'wakws performed ritual ceremonies](#), including the potlatch, which the Canadian government had outlawed. Even Buffalo Bill's performers had found a way to earn a living through their traditional cultural practices. [16]

1.1.2.7 Left out of the Fair: Black Americans and protest

Within the main fairgrounds, our visitor would have had few if any opportunities to appreciate the contributions of Black Americans to the United States. Historians have characterized this era as the “nadir” of American race relations. Jim Crow laws

received the stamp of constitutionality from the U.S. Supreme Court. The year 1893 had the greatest number of lynchings on record between 1882 and 1940. [17]

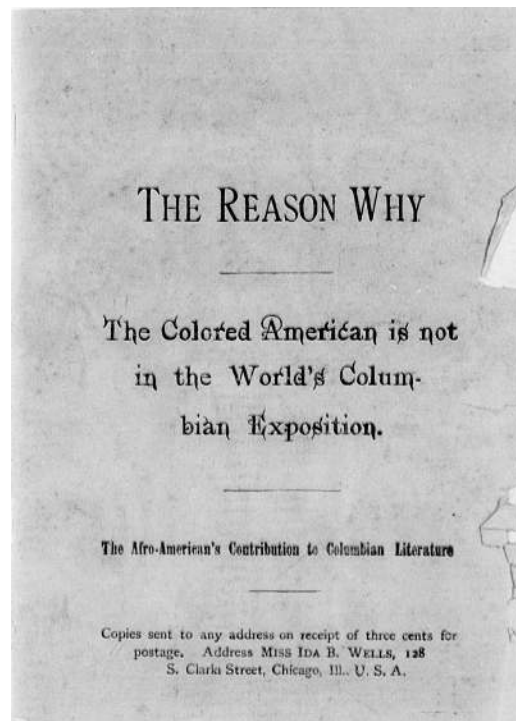


Figure 1.1.2.11: Frontispiece to Ida B. Wells's pamphlet, *The Reason Why the Colored American is not in the World's Columbian Exposition*. Wells and Frederick Douglass led an effort at the Chicago World's Fair to distribute more than 10,000 copies of the pamphlet, which detailed racial discrimination in the United States, especially lynching, alongside the achievements of Black Americans that the Fair ignored ([Library of Congress](#)).

At first, the Black press promoted the World's Fair as an opportunity to showcase the great accomplishments that Black Americans had made just one generation removed from slavery. But soon it became clear that Black citizens were faced with obstacles in every attempt they made to participate in the Fair. President Benjamin Harrison refused to appoint a Black representative to the organizing commission, and Black workers found there were only menial roles available to them in the construction and operation of the Fair. Decisions about the state pavilions were made by state legislatures and organizing commissions, which excluded Black participants and ignored Black contributions to society. Even a proposal for a segregated Colored Exhibit was denied. In short, the White City was a thoroughly and deliberately segregated space.

To protest the exclusion of Black Americans from the World's Fair, anti-lynching activist Ida B. Wells and famous abolitionist Frederick Douglass (who had been appointed as a delegate for Haiti, not the United States) circulated 10,000 copies of a pamphlet at the Fair entitled *The Reason Why the Colored American Is Not in the World's Columbian Exposition*. With its introduction translated into French and German in order to reach a broad audience, the pamphlet explained the history of slavery, the ever-growing horrors of lynching, and contrasted those with the achievements Black citizens had made in business, education, science, and the arts. The pamphlet went on to expose how each effort made to participate in the Fair had been rebuffed, making plain the discrimination operating at every level.

Douglass wrote, furious, that the only real representation of Black people at the Fair were the Dahomeans, "here to exhibit the Negro as a repulsive savage." [18] Although he employed the same rhetoric of savagery as white observers, he was right to identify the unique problems that the Fair's racial narrative posed for Black Americans. "Perhaps one of the most striking lessons which the Columbian Exposition taught was that African slavery in America had not, after all, been an unmixed evil," concluded one 1894 book dedicated to the Fair, "for of a truth, the advanced social conditions of American Africans over that of their barbarous countrymen is most encouraging and wonderful." [19]

1.1.2.8 Conclusion

On July 5, 1894, more than eight months after the official close of the Fair, a massive fire destroyed all that remained of the White City. It was the fourth and largest fire that had taken place on the fairgrounds, and the only one set deliberately: strikers from the

nearby factory town of Pullman set it ablaze. [20] Despite its triumphant narrative of cultural and scientific supremacy, the World's Columbian Exposition arrived in the midst of a grim economy and an increasingly vocal working class. The Panic of 1893 led to the greatest economic depression the country had yet experienced, and the Great Strike of 1894 showed that beautiful architecture did not ensure a compliant labor force, not when their wages were slashed and rents increased.

But if the Fair's ideas about art and capitalism failed to take hold, its messages about race and empire were widely embraced. In 1896, the Supreme Court permitted "separate but equal" public accommodations for white and Black citizens in its *Plessy v. Ferguson* decision, and in 1903 ruled that Congress did not have to honor treaties made with Indigenous nations. The numbers of Indigenous people living in the United States reached a "demographic nadir" of between 200,000 and 300,000 individuals around 1900, or less than 10% than had lived in North America before the arrival of Columbus. [21] And—although debates about the proper extent of U.S. imperialism abroad continued for several years—by the end of the century the U.S. government had taken possession of Hawai'i, Cuba, Puerto Rico, Guam, and the Philippines.

The World's Columbian Exposition both reflected the dominant white theories of race and evolution of its day and reproduced them as spectacle, suggesting to its 27 million visitors that all the people of the world were on a continuum of civilization. But, to accomplish this, the White City had to exist in a constant state of comparison with the "uncivilized" portion of the Fair: the Midway.

1.1.2.9 Notes:

1. Augustus Saint-Gaudens, quoted in Alan Trachtenberg, *The Incorporation of America: Culture and Society in the Gilded Age* (Hill and Wang, 1982), p. 217.
2. Hamlin Garland in a letter to his parents, 1893. See [A History of the Fair](#).
3. See Robert W. Rydell, *All the World's a Fair: Visions of Empire at American International Expositions, 1876-1916* (University of Chicago Press, 1984), p. 46. This early version of the pledge was shorter: "I pledge allegiance to my Flag and the Republic for which it stands, one nation, indivisible, with liberty and justice for all." The Catholic fraternal order, the Knights of Columbus, urged Congress to add "under God" to the pledge in the 1950s. On America the Beautiful, see Chaim M. Rosenberg, *America at the Fair: Chicago's 1893 World's Columbian Exposition* (Arcadia, 2008), p. 10.
4. John J. Flinn, [Official Guide to the World's Columbian Exposition](#) (The Columbian Guide Company, 1893), p. 39.
5. Flinn, p. 40.
6. Quoted in Trachtenberg, p. 213.
7. Carolyn Kinder Carr, *Revisiting the White City: American Art at the 1893 World's Fair* (National Museum of American Art and National Portrait Gallery, 1993), p. 178.
8. Carr, p. 178.
9. Carr, p. 100-102.
10. Gail Bederman, *Manliness & Civilization: A Cultural History of Gender and Race in the United States, 1880-1917* (University of Chicago Press, 1995), p. 33.
11. Carr, pp. 81-82.
12. Quoted in Bederman, p. 34.
13. Bederman, p. 38.
14. David R. M. Beck, *Unfair Labor? American Indians and the 1893 World's Columbian Exposition in Chicago* (University of Nebraska Press, 2019), p. 39.
15. See Curtis M. Hinsley and David R. Wilcox, eds., *Coming of Age in Chicago : The 1893 World's Fair and the Coalescence of American Anthropology* (University of Nebraska Press, 2016).
16. Beck, p. xvii.
17. See Charles Seguin and David Rigby, "[National Crimes: A New National Data Set of Lynchings in the United States, 1883 to 1941](#)," *Socius: Sociological Research for a Dynamic World*, May 6, 2019.
18. Ida B. Wells and Frederick Douglass, [The Reason Why The Colored American is Not in the World's Columbian Exposition](#), 1893.
19. Quoted in Rydell, p. 53.
20. Trachtenberg, p. 209.
21. Douglas H. Ubelaker, "[North American Indian population size, A.D. 1500 to 1985](#)," *American Journal of Physical Anthropology*, vol. 77, no. 3 (Nov. 1988), pp. 389-294.

1.1.2.10 Additional resources

[Learn more about the architecture of the Court of Honor](#)

[Watch a lecture on the anthropology exhibits at the White City](#)

[See an interactive map of the Fair from the Harvard Worldmap Platform](#)

Alan Trachtenberg, *The Incorporation of America: Culture and Society in the Gilded Age* (Hill and Wang, 1982).

Carolyn Kinder Carr, *Revisiting the White City: American Art at the 2893 World's Fair* (National Museum of American Art and National Portrait Gallery, 1993).

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1.1.3: The Midway

by DR. KIMBERLY KUTZ ELLIOTT

Page ID

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Figure 1.1.3.1: View of the Midway Plaisance during the Chicago World's Fair, looking east. The Ferris Wheel, at center right, was the towering attraction of the Midway, built to rival the Eiffel Tower. Also visible here is the captive balloon, a hot-air balloon that would rise and descend in place, and the pagoda-like tower of the Chinese theatre just to the left of the base of the Ferris wheel. C.D. Arnold, "World's Columbian Exposition, Midway Plaisance," from *World's Fair: General Views and Midway*, 1893 ([Art Institute of Chicago](#)).

This essay focuses on the experience of a visitor to the Midway Plaisance, a mile-long carnival area adjacent to the main fairgrounds, featuring carnival rides, performances, food stalls, and inhabited "villages" purporting to display architecture and customs from around the world.

1.1.3.1 A human curiosity shop

The Midway Plaisance is a sort of curiosity-shop, in which the curiosities are mainly men and manners.

—Julian Hawthorne [1]

When the Fair's boosters originally conceived of the World's Columbian Exposition, they did not intend to set aside any space for a side show, where popular amusements and "exotic" exhibits could titillate spectators. The fair was to be what they considered "high culture" (the ideas and achievements of white westerners) without any "low-brow" (a recently coined term borrowed from phrenology, which popularized the racist idea that non-whites were less evolved, or closer to heavy-browed neanderthals) entertainments.

But the popularity of the ethnological exhibits at the 1889 Paris Exposition—not to mention its handsome profits—convinced the Chicago Fair directors to include such a space. For this purpose, they decided to reserve the Midway Plaisance, a mile-long shady pleasure drive ("plaisance") that connected Jackson Park with nearby Washington Park. In this way, the pre-existing name, Midway Plaisance, was shortened to "midway" and entered the English lexicon as a term denoting any carnival area with games, rides, and vendors.

To give the Midway the sheen of educational value, the directors put Frederic Putnam, the head of the Fair's Department of Ethnology and Archaeology, in charge. Putnam and his associates hired impresario Sol Bloom to plan the Midway's exhibits, explaining its curious mix of spectacle and "education." Consequently, visitors were encouraged to see the Midway not just as a carnival but as a kind of living museum of human evolution, as imagined in the racist theory of Social Darwinism then prevalent among anthropologists. At the far end of the strip were exhibits from those the Fair directors considered the "least evolved" peoples of the world (the Dahomeans and the Indigenous Americans), near the center were the "half-civilized" (Middle Easterners and Pacific Islanders), and closest to the fairgrounds were those most nearly approaching the evolutionary heights of white Americans (the Japanese, Irish, and Germans). In reality, space constraints and some turnover in attractions over the course of the Fair meant that the exhibit areas could not be so easily categorized, but the implication of the scheme was not lost on visitors. The Chicago Tribune reported that on the Midway, "an opportunity was here afforded to the scientific mind to descend the spiral of evolution, tracing humanity in its highest phases down almost to its animalistic origins." [2]

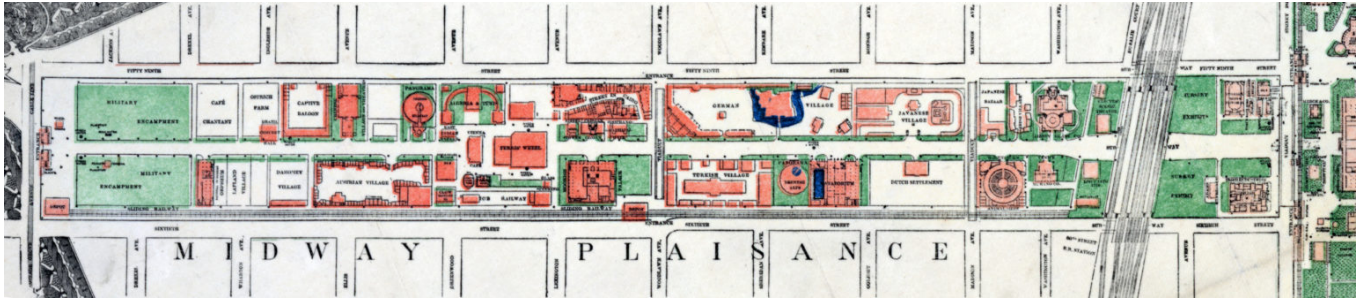


Figure 1.1.3.2: Detail of the map of the World's Fair, featuring the Midway Plaisance. The entrance to main fairgrounds was located on the right side. Hermann Heinze, Souvenir map of the World's Columbian Exposition at Jackson Park and Midway Plaisance, published by A. Zeese & Co., 1893 ([Library of Congress](#)).

1.1.3.2 A visit to the Midway

If a visitor arrived at the Midway, perhaps on the day after her trip to the White City, she might be overwhelmed by the variety of sights and sounds. Unlike the white Beaux-Arts buildings of the Court of Honor, the Midway was deliberately diverse in its landscape: from the west entrance alone she may have spied an ostrich farm from California, the towers of the Chinese Theatre, a mock Bedouin encampment, and painted reindeer adorning the entrance to Lapland village. A mile long and six hundred feet wide, the Midway included popular amusements along with pavilions constructed by national delegations. Most shows and exhibits charged an additional entrance fee, as opposed to the White City exhibitions, which were free with an entrance ticket.

For many visitors, the Midway was the real attraction of the World's Fair. Those looking for thrills could ride the 264-foot high Ferris wheel (the first ever engineered on such a scale, built by George Washington Gale Ferris himself), ascend in a captive hot air balloon, or zoom around on the refrigerated "ice railway" (toboggan roller coaster). The Midway also offered an education (of questionable accuracy) in world cultures, with food, exhibits, and performances from countries that both were, and were not, officially represented within the White City. Several nations sent delegations to inhabit "villages" where they would exhibit their homes, style of dress, and customs to visitors, while selling food and merchandise.

1.1.3.3 The western end of the Midway: The Wild West, the Wild East, and Dahomey village



Figure 1.1.3.3: Exterior of the Sitting Bull exhibit, topped by a stuffed buffalo. The paintings on the exterior depict both “Custer’s Last Stand” at the Battle of Greasy Grass and the death of Sitting Bull outside his cabin. “Entrance to Sitting Bull’s Log Cabin, Midway Plaisance,” 1893 ([Chicago00](#)).

It’s possible that our visitor may have come to the Midway after taking in a performance at Buffalo Bill’s Wild West and Congress of Rough Riders of the World, a touring rodeo of cowboys, Indigenous Americans, and sharpshooters that was unaffiliated with the World’s Columbian Exposition but located a few blocks away from the Fair. The showman and entrepreneur Buffalo Bill had originally intended to exhibit at the Midway but balked when the Fair’s organizers demanded 50% of his profits. They would bitterly regret their decision not to negotiate a smaller cut after the Wild West show’s six-month run reportedly raked in a million dollars, the equivalent of \$30 million in 2021 dollars. [3] Among other acts, the Wild West show offered reenactments of famous battles of the Indian Wars, which cast Plains peoples as savages whose attacks on white settlers and the U.S. military must be avenged by white frontiersmen.

Within the Midway, exhibitors tried to capitalize on the popularity of the Wild West show by adding both a “Wild East Show” (featuring trick riders from North Africa and the Middle East) and a display of Sitting Bull’s Log Cabin. The cabin—disassembled and transported from its South Dakota location after Sitting Bull’s death at the hands of police—reinforced the idea that Indigenous Americans had been conquered, along with the frontier, and what had been theirs was now the property and even plaything of white Americans. The parade of symbols showing defeated Indigenous people reinforced the Fair’s overall message that Manifest Destiny in North America was complete.

If our visitor progressed, the next most notable exhibit she would encounter was the Dahomean village, where more than 100 Fon people from the Kingdom of Dahomey demonstrated music, dance, and religious rituals. Amid the Second Franco-Dahomean War, a French impresario named Pené brought the Dahomeans as an exhibit to Chicago. Known for their fierce female warriors—often called ‘Amazons’ in popular culture—and for their rumored cannibalism, the ethnology department felt that the Dahomeans would serve as an example of the state of nature from which humanity had arisen. The Chicago press portrayed the Fon as savages, “blackier than buried midnight and as degraded as the animals which prowl the jungles of their dark land,” and they were frequent targets of racist caricature, depicted as the least-evolved people at the World’s Fair. [4] At the far end of the Midway, billed as a carnival attraction, the Dahomeans were cast as the antithesis of everything that the White City represented.



Figure 1.1.3.4: Exterior view of the Dahomey Village, with painted advertisements depicting Dahomean men and women wielding weapons. C.D. Arnold and H.D. Higinbotham, Dahomey Village—On the Midway, in [Official Views of the World's Columbian Exposition](#), 1893.

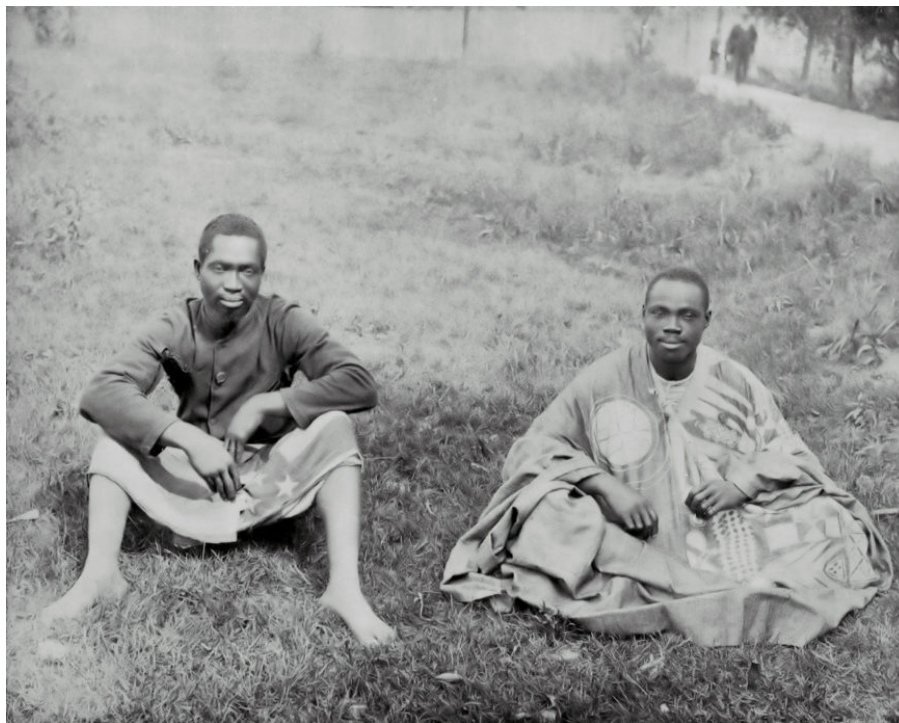


Figure 1.1.3.5: Two Dahomean men. The man on the left is dressed in an American flag and jacket, while the man on the right wears traditional clothing. "From Far Away Dahomey," 1893 ([Friends of the White City](#)).

1.1.3.4 The center of the Midway: rides and orientalist spectacles



Figure 1.1.3.6: The Ferris wheel was the monumental attraction of the Chicago World's Fair. Standing 264 feet tall, its cars could each hold up to 60 people at a time. Approximately 38,000 passengers rode the Ferris wheel each day it operated. Also visible in this photograph is the ice railway in the right foreground, the dome of the Moorish Palace, and some of the minarets of Cairo Street. C.D. Arnold and H.D. Higinbotham, The Ferris Wheel, in [Official Views of the World's Columbian Exposition](#), 1893.

Not everything on the Midway was intended to be an object lesson in Social Darwinism. Past the Dahomey village our visitor could see a panorama of the eruption of Kilauea (the U.S.-backed coup of the Hawaiian throne in January 1893, still being contested that summer, had increased white Americans' interest in the island nation), ride the enormous Ferris wheel or the ice railway, or stop into the Zoopraxigraphical Hall, the world's first commercial motion picture theater, where [Eadweard Muybridge](#) gave lectures on locomotion and demonstrated moving pictures on his "zoopraxiscope."

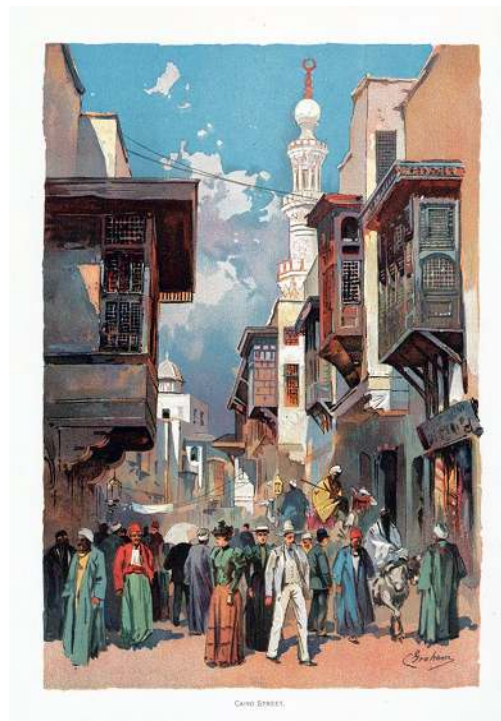


Figure 1.1.3.7: Charles S. Graham, *Cairo Street*, plate in *The World's Fair in Water Colors*, Springfield, 1893.

But this central part of the Midway was also devoted to North Africa and the Middle East, with an Algerian and Tunisian village, a Moorish Palace, and Egypt's popular Midway attraction, Cairo Street. Cairo Street aimed to immerse visitors in an Egyptian streetscape featuring houses, shops, a Temple of Luxor replica, and a mosque topped with a minaret (thought to be one of the first mosques in the United States, it was a site of worship for the Muslim citizens who worked at the Fair in addition to a landmark). Visitors could ride camels, see a simulated wedding procession, and view a belly dancer called "Little Egypt," whose "hootchy-kootchy" dance became an international sensation. These exhibits contrasted an [orientalist](#) view of the east as exotic, sexualized, unchanging, and superstitious, against the rational, chaste, developed, and pious West exemplified by the White City.

1.1.3.5 The eastern end of the Midway: Pacific and European connections

As our visitor drew closer to the White City, there were villages celebrating Europe: a German village and an Irish village featuring a replica of Blarney Castle. These were interspersed with a Javanese village, a Samoan village, and a Japanese bazaar. Unlike the Dahomeans, the Javanese were lauded in the American press as friendly and hardworking, but childlike. (Japan, like its European counterparts, had both an official national pavilion in the main fairgrounds and a village on the Midway thanks to its early and enthusiastic participation in the Fair; China, whose government understandably resented the U.S. Chinese Exclusion Act of 1882, had refused to participate, and the Chinese village on the Midway was operated by Chinese Chicagoans who saw the Fair as an

opportunity to promote cultural understanding). [5] The incorporation of Japan reflected U.S. interests in the newly open nation, while the positive, if patronizing, images of the Samoans in the American press helped to lay the groundwork for popular support of annexing American Samoa in 1899.



Figure 1.1.3.8: Samoan performers singing in front of a dwelling. ([Friends of the White City](#))

There was a certain logic to this combination of European and Pacific nations: the former—especially the Irish and Germans—were the most recently assimilated ethnicities in the American body politic. The latter were among the nations with whom the U.S. government was most keen to open trade relationships, and whom they eyed as potential imperial subjects. Each was next door to the grand celebration of American cultural and industrial might that was the White City, but remained separate.

1.1.3.6 Conclusion: “The World as Plaything”

Julian Hawthorne, son of Nathaniel and keen cultural critic, claimed that the Midway should be named “The World as Plaything,” a set of humans, landscapes, and objects that invited American visitors to view them as toys. [6] Although the Fair’s promoters had not originally intended to include the Midway attractions, they were integral to the narrative of evolution and empire at the Chicago World’s Fair. Within the main fairgrounds was the “civilized” world, capped by the homogenous order of the Court of Honor, which represented what the Fair directors considered the highest achievements of men and whose architecture looked back to ancient Greece and Rome to claim the heritage of western civilization. Outside was the deliberately disordered Midway, with its carnival barkers, jumble of architectural styles, and exoticized cultures. And all of it was for sale, or there for the taking, encouraging white visitors to view the resources and lands of Asia, Africa, and the Americas as theirs for the taking.

Just five years after the World’s Fair and the Midway closed in 1893, the United States expanded its empire outside the bounds of North America, formally annexing Hawai’i (after staging a coup that deposed Hawaiian Queen Liliuokalani in 1893) and taking possession of former Spanish colonies in the Caribbean and Pacific after its victory in the Spanish-American War. Was it a coincidence that the United States, having claimed ownership of Christopher Columbus’s mantle with its World’s Columbian Exposition, now claimed the lands his voyages had brought into the Spanish empire? Or that the people of Cuba, Puerto Rico, American Samoa, and the Philippines found themselves part of an American empire that would cast them as members of a permanent sideshow, adjacent to but never able to enter the white city of Washington, D.C.? Perhaps, but the Chicago World’s Fair certainly primed white Americans to think in these terms as it transitioned from one frontier to the next.

1.1.3.7 Notes

1. Julian Hawthorne, “The Lady of the Lake,” *Lippincott’s Magazine*, Aug 1893.

2. “Through the looking Glass” Chicago Tribune 1 Nov 1893, 9, quoted in Robert Rydell, *All the World's a Fair: Visions of Empire at American International Expositions, 1876-1916* (University of Chicago Press, 1984), p. 65
3. Joy S. Kasson, *Buffalo Bill's Wild West: Celebrity, Memory, and Popular History* (Hill and Wang, 2000), p. 129.
4. Rydell, *All the World's a Fair*, p. 66.
5. Huping Ling, *Chinese Chicago: Race, Transnational Migration, and Community since 1870* (Stanford University Press, 2021), p. 63.
6. Hawthorne, “Foreign Folk at the Fair,” *Cosmopolitan Magazine*, 15 (1893), pp. 569- 570, quoted in Rydell, *All the World's a Fair*, p. 64.

1.1.3.8 Additional resources

[Walk down the Midway with the Chicago 00 Project](#)

[Read the autobiography of Sol Bloom](#)

[See more images of the Midway at Friends of the White City](#)

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1.1.4: "Early Chicago - The 1893 World's Fair" (readings and videos from WTTW Chicago)

"Early Chicago: The 1893 World's Fair" from *DuSable to Obama: Chicago's Black Metropolis*

Now that you have gained an overview of the contents of those extensive spaces of the 1893 World's Fair from the Smarthistory segments of this chapter, you will get to explore some additional dimensions of the fair's construction and public reception, as shared by PBS member station WTTW Chicago in their program *DuSable to Obama: Chicago's Black Metropolis*: "[Early Chicago: The 1893 World's Fair](#)."



- Please read the short articles focusing on critiques of the fair made by Ida B. Wells and Frederick Douglass and watch the brief videos (2 min. and 3 min.) in which Dr. Christopher Reed further elaborates on the roles played by prominent Black speakers at the fair as well as the various contributions of Black workers at the fair.
- Keep these various dimensions of the World's Fair in mind as you approach class activities and assignments for this chapter.

RIGHT: "The Haiti Pavilion at Chicago's World Columbian Fair was the center for Black American visitors and a site of protest against the exclusion of African Americans and the depiction of people of color as savages in the "colonial exhibits." Courtesy of the Field Museum." [National Museum of American Diplomacy](#)

Content Warning

Please note that images depicting historical events may contain themes or include verbal descriptions which do not reflect current understandings of topics like race, gender, sexuality, (dis)ability status, and religious diversity. These are provided in a historical context.

Racist caricatures are included in some of this chapter's readings.

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- [16.3: A Close Look at the 1893 World's Fair - Classroom Activity](#) by Erica McCormack and Jack Lindsay is licensed [CC BY-NC-SA 4.0](#).

1.3: A Close Look at the 1893 World's Fair - Assessment

1.3.0.1 Assessment

Select one of the following three options, and write an essay according to the instructor's directions and rubric, if applicable.

- **Option 1:** The 1893 World's Fair was intended to honor Christopher Columbus' voyage to the Americas, and this decision provides us with insight into the organizers' values and perspective on history. If you were to design a World's Fair today, is there a specific historical event you would want to commemorate? Which one, and why? Where would you suggest hosting such a World's Fair, and how would you name and design the World's Fair in order to make that inspiration understood by visitors?

You are encouraged to add visual details to enhance your proposal but must at least describe your vision in words.



LEFT: "Chicago World's Fair 1893" is marked with CC0 1.0.

- **Option 2:** The 1893 World's Fair was often described by visitors as a *spectacle*. Based on your exploration of primary source [visual](#) and textual records of the World's Columbian Exposition, select at least *three* of the numbered points in Guy de Bord's *La Société du Spectacle* (refer to [this English translation](#) *The Society of the Spectacle* by Ken Knabb) that would support this application of the term.

Specify who acts as spectator as well as who and/or what is treated as the spectated object in the World's Fair. Please elaborate on which of the aspects of the "spectacle" you view in a positive light, and which you view in a negative light, and why.

- **Option 3:** Compare the images and description of the "White City" portions of the 1893 World's Fair with the sections relegated to the "Midway Plaisance." Describe at least three characteristics of each space's contents (what each displayed), visual details, and message conveyed to the audience.

Then pick one cultural institution that exists today (such as a museum or library) whose collections and presentation of those collections either remind you of the White City or the Midway Plaisance, and explain how/why.

OR select a cultural institution that exists today which you instead see as challenging some of the assumptions or values that shaped those two World's Fair spaces, and explain how/why this one is different from those.



LEFT: "Village of Penobscot Indians - Chicago World's Fair 1893" by

Aussie~mobs is marked with [Public Domain Mark 1.0](#).

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CHAPTER OVERVIEW

2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition

In this chapter, you will be introduced to early photographic technologies, particularly those being used in the late 19th century (1800s) and early 20th century (1900s). You will explore some visual and textual [primary sources](#) as well as [secondary sources](#) to shed light on ways that photography--which was seen as inherently scientific by many in that era--was applied by [pseudoscientists](#) like Alphonse Bertillon and Francis Galton to devise a method of predicting traits like criminal tendencies in individuals...just by looking at that person's face or a specific feature of their face.

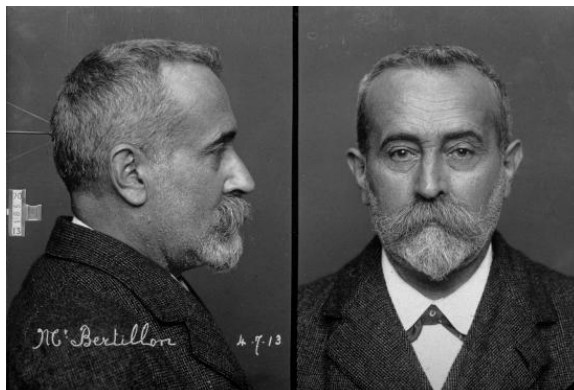
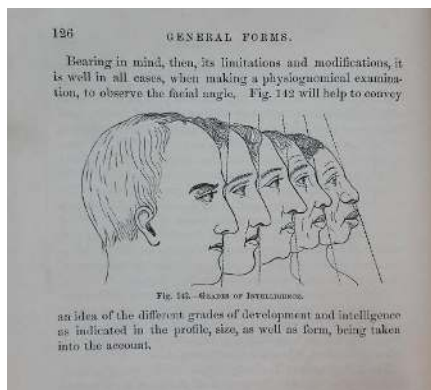
Definition: pseudoscience

n. a system of theories and methods that has some resemblance to a genuine science but that cannot be considered such. Examples include [astrology](#), [numerology](#), and esoteric [magic](#). Various criteria for distinguishing pseudosciences from true sciences have been proposed, one of the most influential being that of [falsifiability](#). On this basis, certain approaches to psychology and psychoanalysis have sometimes been criticized as pseudoscientific, as they involve theories or other constructs that cannot be directly or definitively tested by observation (see [prediction](#); [risky prediction](#)). See also [parapsychology](#). — **pseudoscientific** *adj.*

[American Psychological Association \(APA\) Dictionary of Psychology](#)

The use of photography to generate mugshots and classify what pseudoscientists deemed to be "typical" features representative of entire races or other groups of human beings (such as "murderers") made many people mistake what were often white supremacist assertions for science. But rather than following the scientific method, the strategies used by pseudoscientists involved drawing a conclusion first and then looking for evidence that supported that idea while simultaneously ignoring contradictory evidence.

- The emergence of these specific uses of photography continues to influence the present as our appearance--especially our face--is recorded for various functions and with various impacts. Which uses of these facial records do we feel comfortable endorsing, and which might we instead want to resist?



Left: "Wells, Physiognomy (1868) n.142" by [Richard L Saunders](#) is licensed under [CC BY-SA 4.0](#).

Right: "Alphonse Bertillon 1913" by Unknown authorUnknown author is licensed under [CC BY 4.0](#).

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Racist caricatures are included in some of this chapter's readings.

[2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos](#)

[2.2: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity](#)

[2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment](#)

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2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos

Your Readings

The first couple readings assigned for this chapter explore two of the [pseudosciences](#) that were prominent in the late 19th century (1800s): [physiognomy](#) and [phrenology](#).

The other two, both from Smarthistory, explore some of the ways photography as a medium was employed to give [pseudoscientific](#) processes the impression of having a scientific foundation. Both Francis Galton and Alphonse Bertillon developed methods of using photography that still have implications on our lives today, particularly in terms of mugshots along with facial recognition and profiling.

- Does knowing the origins of some of these methodologies shape our understanding of or opinions about their uses today?
- 1. "[Physiognomy: The Beautiful Science](#)" from Getty: *The Iris* and by Sarah Waldorf
 - All text on *The Iris* is copyright J. Paul Getty Trust and licensed under a [Creative Commons Attribution 4.0 International License](#), unless marked "All rights reserved." Images and other media are excluded.
- 2. "[Algorithms Associating Appearance and Criminality Have a Dark Past](#)" from Aeon and by Sally Davies
 - You may republish this article online or in print under our Creative Commons licence. Additionally, we permit oral recordings or translation of Ideas into languages other than English. In all cases, you may not edit or shorten the text, you must attribute the article to Aeon and you must include the author's name in your republication.
- 3. "[Francis Galton, Eugenics, and Photography](#)" from Smarthistory and by Dr. Kris Belden-Adams
- 4. "[Alphonse Bertillon, Mugshot and Record of Francis Galton](#)" from Smarthistory and by Dr. Kris Belden-Adams

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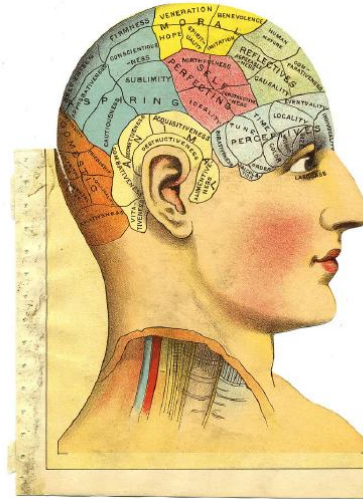
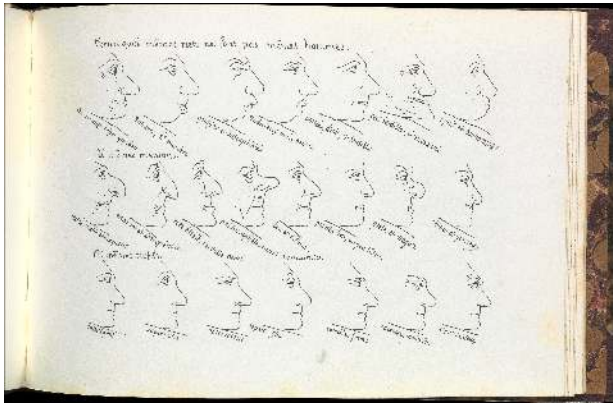
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2.2: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity

Introduction

Today's discussion is centered around helping us consider the ways in which our physical identity, especially a detail of our face or its entirety, is already used or could be used to gather data and justify drawing conclusions about who we are as people.



"File:Essais d'autographie- Essai de physiognomie MET DP242863.jpg" by Rodolphe Töpffer is marked with CC0 1.0.
 "Phrenology head from The Household Physician, 1905" by crackdog is marked with Public Domain Mark 1.0.

Reflect and Connect

- On a spectrum like the one below (which you may copy or draw for yourself), fill it in with at least *four* ways in which you know or can imagine your own face being used to gather data or make assumptions about who you are as a whole person (ex: facial recognition on your personal electronic device(s), facial recognition by law enforcement, etc.)
- After you fill yours out, talk to two other classmates and compare your spectrum with theirs.
 - How do yours and theirs compare?
 - Did any of your classmates think of contexts that you hadn't yet considered?



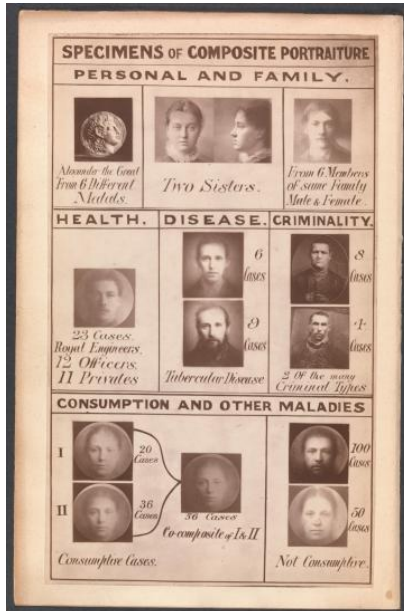
β Uncomfortable Neutral Comfortable α

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- 17.3: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity by Erica McCormack and Jack Lindsay is licensed CC BY-NC-SA 4.0.

2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

Assessment



"Frontispiece of *Inquiries into Human Faculty and its Development*" by Francis Galton is

marked with [CC0 1.0](#).

- Step One: Ponder and Self-Examine
 - How would you describe the enduring appeal behind wanting to be able to look at the surface of a person to discern the reality of who they are?
- Step Two: Develop a Mantra
 - In future moments where you notice you might be falling into the error of “judging a book by its cover” (or a person’s moral character by their outward appearance), what can you do to remind yourself to shift away from those assumptions derived from surface-level details?
 - Based on what you learned about the history of the mugshot and pseudosciences like phrenology and physiognomy, write or make an audio or video recording of a mantra you could apply to future situations that acknowledges the impulse to make that immediate and superficial judgment while reminding yourself of reasons why such judgments lack validity or are otherwise problematic.
 - You may stick to logical arguments or arguments that appeal to emotions, or your mantra may combine the two.

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CHAPTER OVERVIEW

3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography

In this chapter, you will be introduced to early photographic technologies and applications of that technology, especially in the late 19th century (1800s) and early 20th century (1900s). You will explore some visual and textual [primary sources](#) as well as [secondary sources](#) to shed light on applications of that technology, particularly within the context of "salvage ethnographic" photographic projects like that of Edward S. Curtis. Discussions will also focus on interrogating the "truth claim" (per Tom Gunning) that has been widely associated with photographs from their earliest days on into the present.



"Arapaho Maiden Edward S Curtis" by J. Paul Getty Museum is marked with [CC0 1.0](#).

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[3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos](#)

[3.1.1: The Clash of Cultures, From Both Sides](#)

[3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity](#)

[3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment](#)

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3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos

There are four resources to explore within this chapter--one about "truth claims" in photography and other media, and one that will introduce the concept of salvage anthropology or salvage ethnography like Edward S. Curtis' photographic project.

To better contextualize why so many white Americans in the late 19th century erroneously believed that Indigenous people were a "vanishing race" and that their cultural objects and images required "salvaging," please explore the multimedia presentation from the Smithsonian's National Museum of the American Indian focusing on just one tribal nation's experience before, during, and after the Indian Removal Act of 1830. Finally, there is also a 25 minute video about the many ways in which photographs can and do lie to us.

1. [Section 1.3](#) in *Truth Claims Across Media*
Schirmacher, B., Mousavi, N. (2024). Truth, Truth Claims, Truthfulness, and Trust. In: Schirmacher, B., Mousavi, N. (eds) *Truth Claims Across Media*. Palgrave Studies in Intermediality. Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-031-42064-1_1
2. "The Clash of Cultures, from Both Sides" in *American Encounters: Art, History, and Cultural Identity* (Miller, Berlo, Wolfe, and Roberts)
3. Video "How Photographs Can Tell Lies" from the Gwinnett County Public Library (25 mins)
4. Progress through an [online multimedia resource from the National Museum of the American Indian](#) (NMAI) about the experience of one Indian Nation--the Muscogee (Creek)--to better understand the impact of the [Indian Removal Act](#) that was signed into law by Pres. Andrew Jackson after being approved by the US Congress in 1830. The resource "[The Removal of the Muscogee Nation](#)" is explored by clicking on the right arrow, which will provide access to short text excerpts and videos related to the the Muscogee experience before, during, and after "Indian Removal."

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3.1.1: The Clash of Cultures, From Both Sides

Plains Indian people presented their own views of their culture and history in art during the same decades that they were so widely represented by white artists. Theirs is a story of displacement by post-war white expansion. Chronicle, commemoration, loss, witness, and removal from history, all play a role in their story, as told by both sides.

The year 1876—that of the Philadelphia Centennial marked both celebration (the republic was one hundred years old) and setback (the defeat of George Armstrong Custer by Plains warriors just a few months into the great national birthday celebration). "Custer's Last Stand" became a symbol of the nation beset by hostile Indians, immigrant anarchists, and striking workingmen, common enemies of the republic's westward progress and industrial expansion. The Plains Indian wars—of which the Battle of Little Big Horn was but one episode—concluded in 1890 when federal troops massacred 146 Lakota men, women, and children at Wounded Knee, South Dakota. Methodically deprived of their way of life and confined to the reservations, Plains Indians would no longer threaten western settlement. For older Native Plains cultures, this was a time to commemorate the losses that accompanied forced assimilation and displacement.

3.1.1.1 Plains Ledger Drawings: Native Commemoration in an Era of Change

In the years around the Centennial, white Americans were not alone in looking to the past. For Plains cultures at war with the U.S. army this era was shrouded by an atmosphere of crisis and loss. Their treaty rights ignored, their ancestral lands invaded and exploited, their hunting grounds diminished, their dignity in question, Plains artists seized a new medium—drawing on paper—to commemorate a disappearing way of life, recording traditional scenes of armed combat and horse capture. They also chronicled their painfully changing circumstances, situated between worlds. Although white and Indian shared an impulse toward recollection and commemoration, they did so under radically different conditions. Confronting modernization, white Americans indulged in wistful fantasies of a simpler time; for Plains peoples, facing a loss of their way of life through forced removal and confinement, the ability to recollect and express spiritual meaning and personal accomplishment was a matter of survival.

Plains artists eagerly adopted the paper and pens provided by traders and explorers early in the century and by military men and Indian agents later on. Often the paper they drew on was discarded from lined account books, or ledgers, hence the name "ledger drawings." In other instances, they were given artists' notebooks or small writing tablets. Ledger drawings miniaturized the imagery painted on the much larger hide robes. In some instances, men carried their small books of autobiographical pictures into battle; such books were among the plunder taken by army soldiers from dead braves on the battlefield. In other instances, drawings were readily sold or exchanged as gifts with whites. From 1865 to 1890, Plains artists made thousands of these drawings, many of which still exist in museums and historical societies, though a few remain in Native hands.



Figure 9.35: FOUR HORNS (LAKOTA), Sitting Bull Shoots a Frontiersman, 1870. Ink and watercolor on paper, 7¼ x 10½ in (19.6 x 26.6 cm). National Anthropological Archives, National Museum of Natural History, Smithsonian Institution, Washington, D.C.

SITTING BULL'S EXPLOITS AS DEPICTED BY FOUR HORNS. While men most often depicted their own exploits, occasionally they might also record the brave deeds of a relative. In 1870, Four Horns, by then one of the most respected chiefs of the Hunkpapa band of the Lakota, drew fifty-five images of his nephew Sitting Bull's war record (fig. 9.35). In order to make clear that he was not claiming these deeds as his own, but simply recording his illustrious nephew's accomplishments, Four Horns drew an extra-large name glyph—a sitting bull—behind the horseman on the right, and connected it to his face by a line. (A knowledgeable

Lakota examining the drawing would also recognize the raptorial bird on the shield as Sitting Bull's distinctive emblem.) Sitting Bull's victim is a frontiersman in a buckskin jacket. While facial features were unimportant to the artist, Four Horns carefully rendered the flintlock rifle, saddle, war shield, and name glyph with great accuracy. While it was not uncommon for a fine draftsman to be commissioned to draw the exploits of a comrade, it may be that Four Horns was documenting Sitting Bull's bravery and generosity to promote his nephew for the new role of paramount chief, who would speak for all the Sioux.

These drawings not only provide a record of one man's career, but also reveal the pride an elderly uncle took in the successes of his beloved nephew. Sitting Bull earned his first war honor at the age of fourteen. By 1870 he and his uncle had traveled on many war parties together, captured many horses, and fought many Crow enemies. An army doctor, James Kimball, bought fifty-five drawings of Sitting Bull's life from Four Horns in 1870 at Fort Buford in Dakota Territory. Eleven years later, the illustrious chief Sitting Bull, who had taken his followers to Canada rather than submit to reservation life, surrendered to the U.S. army at the same fort.

PRISON DRAWINGS FROM FORT MARION. In 1875, several dozen Kiowa and Cheyenne men, accused of crimes against white settlers in "Indian Territory" (present day Oklahoma), were incarcerated for three years at Fort Marion, formerly the Spanish Castillo San Marcos, in St. Augustine, Florida (see fig. 3.22). In an unusual experiment, their jailer, Lieutenant Richard Pratt (who later became the head of the first Indian boarding school), gave these prisoners drawing supplies and encouraged them to make drawings to sell to the tourists who frequented this seaside resort, as well as to influential reformers such as the novelist Harriet Beecher Stowe, and Episcopal Bishop Henry Whipple, who visited the men at what was considered to be a model prison.



Figure 9.36: ZOTOM (KIOWA), On the Parapet of Fort Marion Next Day After Arrival, 1876-7. Graphite and colored pencil, 8½ x 11 in (21.5 x 27.9 cm). The National Cowboy and Western Heritage Museum, Oklahoma City. Arthur and Shifra Silberman Collection.

The artists at Fort Marion recorded scenes of warfare and the hunt, common in the Plains pictorial tradition, but they also added scenes from their new experiences as warriors who had been transported by train and paddle-wheel steamer far from their prairie homes. The Kiowa artist Zotom (1853-1913), for example, drew a scene of the prisoners standing on the parapet of the massive stone fort, the day after they arrived in humid St. Augustine (fig. 9.36). They stare out at the harbor lighthouse and ocean beyond a vista far from home. Though each figure is tiny, and all face away from us, Zotom makes the viewer confront the grim realities of displacement, and the poignant despair of those who have been torn from the fabric of their culture.

With access in prison to chromolithographs, newspapers, and photographs, Zotom and some of the other warrior-artists mastered the rudiments of perspective, depth, and foreshortening. Their works stand somewhere between the flat pictorial depictions of their forebears on the Great Plains, and the complex perspectival spaces of nineteenth-century painters. In this drawing, Zotom depicts a heart-rending moment: the prisoners have not yet been stripped of their traditional blankets and leggings and forced to wear army garb; yet their fate as captives in hostile territory is painfully clear.

Zotom's life story exemplifies the complexity of Native experience between cultures at the end of the nineteenth century. Raised as a traditional warrior, he converted to Christianity during his imprisonment in Florida. After his release in 1878, he trained as a deacon in the Episcopal Church in New York. Finally, after some years of preaching Christianity in Indian Territory, he renounced his ministry and returned to traditional Kiowa spirituality.



Figure 9.37: WOHAW (KIOWA), Wohaw Between Two Worlds, 1876-7. Pencil and crayon on paper, 8¾ x 11¼ in (22.2 x 28.5 cm). Missouri Historical Society, St. Louis.

WOHAW IN TWO WORLDS. Another artist-prisoner at Fort Marion stands alone among Plains graphic artists of his generation in his remarkable fusion of reality and metaphor in *Wohaw Between Two Worlds* (fig. 9.37). In a poignant expression of Native ambivalence at being trapped between two incompatible ways of life, Wohaw (1855-1924) depicts himself extending a peace pipe to symbols of both realms: the wild buffalo and tipi of traditional Kiowa life, and the domesticated steer, plank house, and plowed field of the western settler. The sun, crescent moon, and falling star look on in mute witness to this moment of historical transition. Wohaw uses one figure-himself-to depict the plight of all Indian people in the last third of the nineteenth century. Indeed, the metaphor of "standing with a foot in two worlds" is still invoked by Native artists (see fig. 18.24: T. C. Cannon, "the Collector"). Wohaw's drawing-while presenting loss-locates the artist at the center of the encounter and the conflict between cultures, trying to make peace with both.



Figure 9.38: WOHAW (KIOWA), Warrior on Horseback with Three Portraits, 1876-7. Pencil and crayon on paper, 8¾ x 11¼ in (22.2 x 28.5 cm). Missouri Historical Society, St. Louis.

Wohaw juxtaposes the expressive modes of two different cultures in another unusual composition in which a warrior on horseback looks up at three portrait images of Kiowa people (fig. 9.38). The framed portraits, with their stiff frontal and three-quarter views, derive from the conventions of portrait photography, a genre familiar on the Great Plains by the 1870s. The formal photographic portrait was also familiar to the prisoners at Fort Marion, for they posed for such portraits, and the photographic process was an occasional subject of their drawings. The double image of the Indian, in both indigenous and western garb, was a standard trope of

late-nineteenth-century photographic portraiture, suggesting to the white viewer of the time the uplifting effect of "civilization." To the Native artist and audience, however, such imagery may have held a different meaning.

The men at the upper left wear plumed U.S. cavalry dress hats and officers' fancy-dress frock coats, complete with shoulder insignia and gilt buttons. One prominently displays his peace medal, suggesting he is a man of social stature. The figures in the other portraits, both male and female, wear equivalent Kiowa finery: breastplates made of bone pipes, fine cloth blankets with beaded rosettes, and dresses of patterned trade cloth. Negotiating between two worlds, the artist may be playing with the idea of cultural equivalence, equating U.S. military and Kiowa formal dress. Below, the Kiowa equestrian also wears his sartorial best: the eagle-feather war bonnet is among the most impressive items of Plains ceremonial regalia.

BLACK HAWK'S VISION OF A THUNDER BEING. While captive Kiowa and Cheyenne artists at Fort Marion were chronicling new themes, graphic artists on the reservation also depicted both traditional and innovative imagery. In 1880, a Lakota holy man and artist named Black Hawk (c. 1831- c. 1890), who lived on the Cheyenne River Sioux Reservation in South Dakota, made seventy-six drawings encompassing a wide view of the Lakota world. Unlike some of his contemporaries, he seems deliberately to have avoided drawing scenes of white men, though some of his drawings depict their imported goods, such as trade cloth and guns. Black Hawk's spiritual power came from his potent visionary experiences.



Figure 9.39: BLACK HAWK (LAKOTA), "Dream or vision of himself changed to a Destroyer and riding a Buffalo Eagle," 1880. Ink and pencil on paper, 9½ in (24.1 cm) high, 15½ in (39.3 cm) wide. Fenimore Art Museum, Cooperstown, New York.

In a picture captioned "Dream or vision of himself changed to a destroyer and riding a buffalo eagle" (fig. 9.39), Black Hawk sought to convey what was surely one of the most sacred moments of his life. His composition is based on the image of a horse and rider—a ubiquitous theme in Plains iconography. Yet the steed and rider are anything but ordinary. Their extremities have been transformed into eagle talons, and buffalo horns curve from their heads. The intensity of the rider's clenched teeth in his round head is enhanced by his mesmerizing yellow eyes. Both figures are covered with small dots, representing hail, and are connected by lines of energy radiating between the rider's talons and the animal's mouth. Horse and rider fly through the sky, encircled by a rainbow formed from the beast's multicolored tail.

While Black Hawk called this a "destroyer," it clearly represents a Thunder Being—a powerful supernatural creature said to appear to supplicants in vision quests. Depictions and descriptions of Thunder Beings often combine attributes of eagle, horse, and buffalo, all sacred animals. The rainbow, too, is not only an entrance to the spirit world, but a symbol of Thunder Beings. Various descriptions of Thunder Beings emphasize their powerful eyes. Another Lakota holy man, Black Elk, who saw these creatures in his own visions, commented that every time the beast snorted, "there was a flash of lightning and his eyes were bright as stars." When men performed public dances impersonating such figures, their black-horned head coverings had mirrors where the eyes should be, in order to flash and glitter in the same manner as these lightning-eyed spirit beings. The bringers of summer's powerful electrical storms, Thunder Beings are the sacred embodiment of thunder, lightning, wind, and hail.

3.1.1.2 The Noble Indian and the "Vanishing Race." Once Again

If Wohaw placed himself at the center of historical change in the decades surrounding the Centennial, eastern artists in these same years consigned Indians to noble defeat at the margins of history, reinforcing the widely held idea that they no longer possessed any

cultural existence. White artists memorialized a "dying" culture whose tragic fate was sealed by the inevitability of continental empire. In photography, painting, and popular imagery the idealized figure of the Native American consistently appeared in a posture of defeat. Measured against the standards of "civilization," Native cultures appeared maladapted, backward, disadvantaged by history itself.



Figure 9.40: JAMES EARL FRASER, *The End of the Trail*, c. 1894. Bronze, 44 in (111.7 cm) high. Thomas Gilcrease Institute of American History and Art, Tulsa, Oklahoma.

THE END OF THE TRAIL. This sculpture by James Earl Fraser (1876- 1953) (fig. 9.40) was first modeled in 1894 and exhibited in a monumental version at the San Francisco Panama Pacific Exposition of 1915. Fraser's statue took its inspiration from the poet Marion Manville Pope: "The trail is lost, the path is hid and winds that blow from out the ages sweep me on to that chill borderland where Time's spent sands engulf lost peoples and lost trails." A mounted Plains Indian slumps over, the lines of his body mimicking those of his steed, whose bowed neck, closed eyes, tail between legs, and hooves meeting on a contracted point of land, all signify defeat. The downward-pointed spear suggests a cessation of hostilities, defeated manhood, and a draining of virile energies. Fraser's treatment of the conquered recalls the defeated barbarians subdued by the Roman empire. Raised in South Dakota, and having seen at firsthand the demoralizing effects of the reservation, Fraser sympathized with the Indians' plight.

THE DAWES ACT. In 1887, the federal government passed the Dawes Act, which subdivided communal reservation lands into individual allotments, enforcing an agricultural order on western Indians. Federal policy toward American Indians was directed at the systematic eradication of Native languages, dress, and ritual life- all those things that tied Native Americans to their own past, obstructing the process of willed assimilation that was the official intention of the government. "We must kill the Indian in order to save the man," as Richard Pratt, the jailor of the Fort Marion prisoner-artists, put it. Pratt went on to found the Carlisle School, the first in a network of "Indian schools" that endeavored to turn Indians into good citizens and workers.



Figure 9.41: HENRY FARNY, *The Song of the Talking Wire*, 1904. Oil on canvas, 22 1/16 x 40 in (56.1 x 101.6 cm). Taft Museum of Art, Cincinnati, Ohio. Bequest of Mr. and Mrs. Charles Phelps Taft.

THE SONG OF THE TALKING WIRE. Contemporary audiences understood the defeat of the Indian as the inevitable triumph of a technologically and culturally superior nation over a backward race. The evidence was there in the establishment of a nationwide industrial system connecting space by railroad and telegraph. Henry Farny's (1847-1916) *The Song of the Talking Wire* of 1904 (fig. 9.41) examines the clash of cultures as an aging Indian brave, wrapped in a buffalo robe and cradling a gun in his arm, encounters a voiceless technology. Leaning against a telegraph pole, he strains to hear the mysterious codes transmitted along the lines—an image of two cultures unable to communicate. Pictured against a bleak wintry landscape, the old man gazes toward the viewer with a pained expression. To the left of the telegraph poles is a buffalo skull, a memento mori marking the demise of the animal on which Plains cultures depended for survival. Like the earlier expressions of the "vanishing American" theme, these later works mingle regret over the plight of Native people in an era of technological progress with a sense of fatalism regarding their inability to adapt to the direction of history.

Myths and Legends

The Past as Spectacle: Buffalo Bill Cody's "Wild West"

FROM 1883 TO 1916, William F. Cody ("Buffalo Bill") thrilled audiences throughout the United States and Europe with his "Wild West," a heart-pounding spectacle combining live animals and human performers who restaged the life and times of the Old West (fig. 9.42). Scholars such as Joy Kasson see in Buffalo Bill's "Wild West" the birth of mass entertainment and of a media culture that blurred the differences between history and spectacle, truth and fiction. Despite its claims to present the real history of the conquest and settlement of the frontier, the "Wild West" offered a fictional version of the past as it lived on in the popular imagination, conflating history with public myths about the progressive unfolding of American civilization across the continent. Later generations recoiled at the underlying violence that lay at the heart of the spectacle of Buffalo Bill. Yet this exhibition of manly prowess, adventure, and death-defying courage left its imprint on twentieth-century images of the frontier, from the movie Western to the "tall in the saddle" style of American diplomacy.

Buffalo Bill, however, saw the "Wild West" not as entertainment but as education for a public eager to know "how the West was won." In 1886, the "Wild West" began reenacting Custer's Last Stand by situating it within a historical context of preordained triumph. Year after year, as it toured throughout Europe and the United States, the "Wild West" dramatized, in the words of the cultural historian Richard Slotkin, "the principle that violence and savage war were the necessary instruments of American progress."¹¹

Blurring the line between history and myth even further, Indian warriors at the forefront of the Plains wars such as Sitting Bull were later recruited to be part of the "Wild West." While it is tempting to view this as an example of Native peoples being manipulated for economic gain, each Native participant made something different out of the experience. Some returned to reservation life with substantial amounts of cash for their families. Sitting Bull, shocked at the sight of homeless children begging in the heart of New York City, distributed most of his earnings to these children, as any honorable Lakota would do. The famous Lakota holy man Black Elk, who as a young man went to Europe in the 1880s as part of Buffalo Bill's entourage, revealed his hope of learning some secrets of the white man that would help his people.

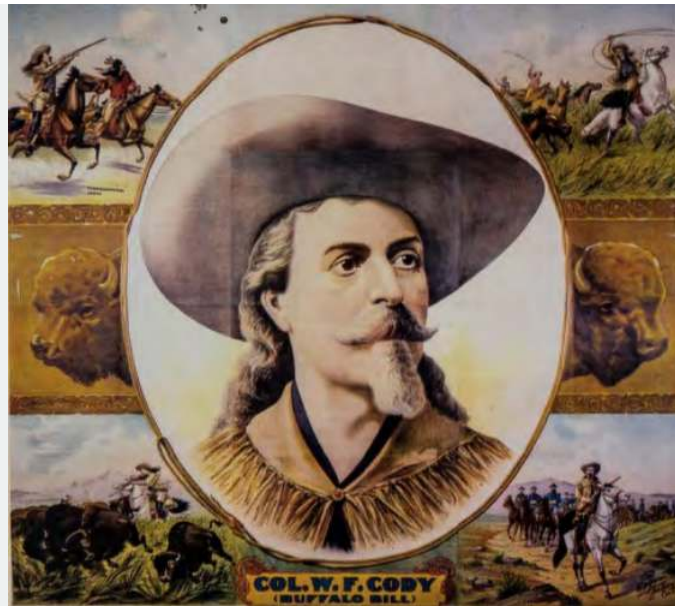


Figure 9.42: Buffalo Bill's Wild West, c. 1898. Lithographic 12-sheet poster. Circus World Museum of Baraboo, Wisconsin.

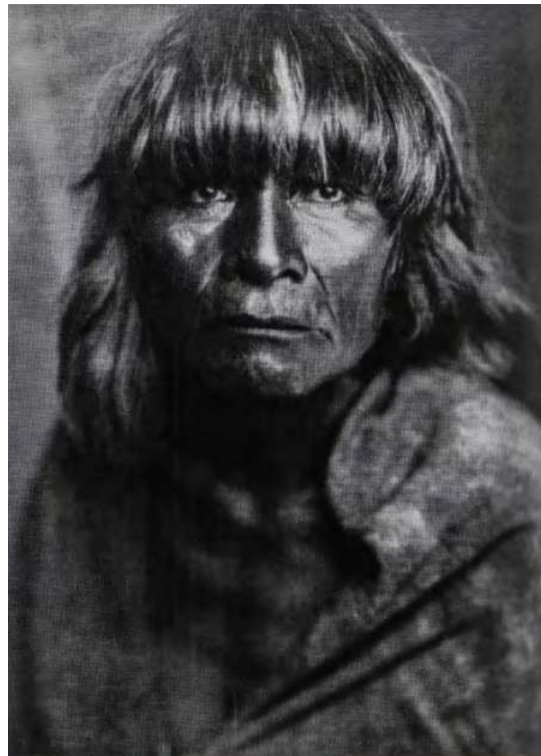


Figure 9.43: EDWARD CURTIS, Hopi Man from *The North American Indian*, vol 12, plate 420, 1907-30. Photo-engraving. Library of Congress, Washington, D.C.

THE NORTH AMERICAN IND/AN BY EDWARD CURTIS. Beginning in the Centennial years, the new technology of the camera was put to the service of documenting Indian culture. Over a quarter-century after the Centennial, the photographer Edward Curtis began a project that would eventually become his twenty-volume *The North American Indian*. Begun in 1907 and completed in 1930, nearly a century after Catlin, *The North American Indian* resembled the earlier artist's project in many respects. Compelled by a desire to preserve in photographs the threatened traditions, knowledge, and sacred rites of Native people throughout the West, Curtis devoted his life to completing this vast project, comprised of some twenty-two hundred photoengravings (photogravures) taken from eighty Indian nations (fig. 9.43). Earning the trust of sympathetic elders and medicine men through "weeks of patient endeavor," in his words, he also won the support of some of the wealthiest men in America, including]. P. Morgan.

The North American Indian surveyed Native peoples at a time when they were living on reservations and struggling to maintain their ceremonial life and art forms. In many cases- as for instance in his images of Plains war parties- Curtis asked his subjects to reenact traditional cultural practices. Like Catlin one hundred years earlier, Curtis wished to preserve the image of Native culture in a pristine condition, as he imagined it, prior to clocks, blue jeans, generators, and sewing machines. The velvety chiaroscuro of his portraits suggests a world already transformed into art. Curtis's work shared in the pictorialist aesthetics of his generation, aesthetics that distanced his subjects from the present. He saw his project as a form of what is called today "salvage anthropology" - involving the collection and cataloguing of detailed observations about everything from music, dance, and dress, to food preparation, language, religion, and burial customs-an archive of knowledge that framed the individual Indian subject.

From the beginning, Native people had viewed photography warily. Was the photographer robbing Native subjects of their inner lives by pinioning them to a photographic archive, or did the camera capture the fleeting spirit on film? The photographic image, associated with death and memorialization from the mid-nineteenth century on, helped entrench the idea that Native societies were threatened with extinction. On the other hand, photography also served Native cultures' desires for images of their traditions. Native Americans themselves used the camera for purposes of self-documentation. Each party to the photographic encounter played an active role.

In meticulously documenting reenactments of vanishing ways, Curtis furnished what proved to be a vital record, enriching cultural memory for later generations of Indians. George P. Horse Capture, for example, first came across his great-grandfather, a Gros Ventre tribal leader from Montana, in 1969, through a Curtis photograph he was shown in a historical archive. Seeing Curtis's photograph of the tribal elder launched his great-grandson on a journey into tribal history and identity.

"ALASKA VIEWS." Unlike Curtis, who staged idealized portrayals of the "vanishing" American Indian, some photographers matter-of-factly recorded the changing realities of life in turn-of-the-century Native America. Lloyd Winter and E. Percy Pond were commercial photographers who operated a studio in Juneau, Alaska, from 1893 to 1943. Both were from San Francisco, where Winter had studied art at the California School of Design. In Alaska they provided the burgeoning tourist trade with images of: Alaska Views. Choicest and largest collection of Views of Alaska Scenery, comprising illustrations of Indian Life, Totems, Glaciers, Seal Islands, Mines, Yukon, Sitka, Juneau, Wrangel, and other Points of Interest in Alaska," as they advertised in an Alaskan newspaper in 1894.



Figure 9.44: LLOYD WINTER & E. PERCY POND, Totem poles, Chief Shake's House, Fort Wrangell, Alaska, c. 1900. Photograph. Alaska Historical Society, Juneau.

Winter and Pond used dry glass-plate negatives, a technological improvement over the previous generation's wet-plate negatives, which had to be developed immediately after exposure. This made working in remote areas an easier proposition. In bracing contrast to Curtis's romanticism, Winter and Pond documented the bustling commercialism and the hybrid nature of turn-of-the-century Alaskan villages. In their work, ceremonial regalia exists comfortably alongside tailored shirts and suspenders (see fig. 7.22, Interior of Whale House of Raven Clan), and Tlingit mortuary poles stand proudly in front of a chiefs modern frame house with glass windows (fig. 9.44).

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3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity

Introduction

As a small group, watch the brief (4 min.) video from the *Smithsonian Magazine* called "[Edward Curtis: Photographing the American Indian](#)." Pay particular attention to the alterations that the video shows Curtis made between generating some of the photographic negatives and developing the corresponding positive prints, especially in the context of what you learned in the longer (25 min.) video you watched for homework about "[How Photographs Can Tell Lies](#)."



Left: Edward S. Curtis, *Girl and Jar--San Ildefonso*, c. 1927. Published in Edward S. Curtis, *The North American Indian* (1907-30) volume 17, plate 590.

Library of Congress, Prints and Photographs Division, Edward S. Curtis Collection, [LC-USZ62-117709] [Public Domain](#).

Right: Edward S. Curtis, *Flint Smoker's Daughter [Piegan Woman]*, c. 1910. Library of Congress, Prints and Photographs Division, Edward S. Curtis Collection, [LC-USZ62-112265] [Public Domain](#).

Examining the Evidence and Imagining Backwards from Product to Process

In a small group, pick **one** of the photographs on this page or one of the photographs shown in the [Smithsonian video](#), and consider the kinds of communication between photographer and sitter that would have likely occurred to produce *this specific* photograph. Refer to what you see (**visual evidence**) and what you know about the **historical context** in which the photo was taken to support each of your answers.

- Compile a list of *at least 4* choices made by Curtis as the photographer when creating the portrait, beyond what the video narration shared. Consider the space in which the photograph is taken along with details about who the person is and how they are depicted here.
- In comparison, what are *at least 2* choices you think were made by the sitter (subject) of the portrait? What would have been within their control, and what went beyond that?
- Finally, how would you describe the goal of these portraits? Who were these portraits for? What evidence (visual evidence you see, or evidence from the historical context you investigate) supports that assertion?
 - And how does that compare to your own personal experiences sitting for a photographic portrait (even school photos count!)? What do those similarities and differences reveal about power dynamics in each situation?

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3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

Assessment

Explore photographic portraits and generate an annotated version of a personal photograph, according to the instructor's directions and rubric, if applicable.

- Step One: Look and Think
 - Explore contemporary Indigenous artists Wendy Red Star (Apsáalooke (Crow)) (<https://smarthistory.org/wendy-red-star-1880-crow-peace-delegation/>) and Will Wilson's (Diné (Citizen of the Navajo Nation)) (<https://smarthistory.org/will-wilson-critical-indigenous-photographic-exchange/>) artistic responses to the pictorial legacy left by Anglo-American artists in the late 19th century (1800s) working on salvage anthropological projects, such as Edward Curtis.
 - Consider what message or mood was conveyed to you in Curtis' original photo and what message or mood was conveyed in these contemporary artists' responses.
- Step Two: Create
 - Make a copy of a photograph that pertains to you or your family. Add annotations—in any style you want—to the copy, like Wendy Red Star does in the work *1880 Crow Peace Delegation*, to provide further insight into the subject(s) and event(s) being depicted.
 - Add a written description of the choices you made and what additional information or insight you hoped to convey through your additions.

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CHAPTER OVERVIEW

4: Reading Public Art - Inscribing Our Environment

In this chapter, you will explore some visual artworks, representing a variety of media and artistic styles, all of which have been placed in public spaces so that whoever happens to move through may encounter it. You will consider how the experience of encountering public art is similar to or different from encountering art in more private spaces like homes, offices, or museums. With your classmates, you will investigate how public art can serve as a reflection of its particular community or can even adopt an active role in trying to shape public sentiment or action.



"Mural on the back of Main Street Art Supply" by [Gamma Man](#)

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Content Warning

Please note that images depicting historical events may contain themes or include verbal descriptions which do not reflect current understandings of topics like race, gender, sexuality, (dis)ability status, and religious diversity. These are provided in a historical context.

[4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos](#)

[4.2: Inscribing Our Environment - Classroom Activity](#)

[4.3: Inscribing Our Environment - Assessment](#)

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4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos

Your Readings

There are three readings assigned within this chapter--the first two introduce you to specific examples of mural projects in urban environments, and the third will delve into best practices related to public art.

Please also explore the [Public Art Archive](#)

1. [Gallery of Pilsen Murals, Chicago](#)
2. Judy Baca, *The Great Wall of Los Angeles*
3. [National Assembly of State Art Agencies: Best Practices](#)

- As you consider how individuals and groups have communicated messages through art in public spaces, also ponder how a message that you care about could be conveyed through visual elements.

Keep these techniques and messages in mind as you approach class activities and assignments for this chapter.

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4.2: Inscribing Our Environment - Classroom Activity

Introduction

Today's discussion is centered around reflecting on our experiences noticing and responding to art in public as well as private spaces and sharing specific examples that are prominent for each of us.

Reflection

On the [National Assembly of State Arts Agencies](#) website, it lists “Ten Great Reasons to Support Public Art.”

Which *two* of those ten reasons are most compelling to you?

Based on your various experiences up to this point in your life, how would you characterize your interactions with art in public spaces (outdoors or somewhere anyone can access with no ticket of admission or payment required) compared to in private spaces (like a museum or other cultural institution)?

Discussion

Have a conversation with classmates (in groups to be assigned by the instructor) sharing some of the thoughts or feelings you remember having while looking at art in museum spaces (if you have been inside them) and how you have felt when seeing artwork in outdoor, public spaces.

- When you think about public artwork, is there a particular artwork (sculpture, mural, etc.) that comes to mind? Whether it's one you see on your daily commute or whether it's one you've only seen reproductions of, do your best to **sketch it** out based on your memory images of it (all levels of artistic ability are valued—just do your best!)
- Then, when you complete your sketch, **share and describe** to your classmates the artwork that came to mind for you along with the memorable features of it that you attempted to capture in your drawing.
- **After** you complete the drawing and that initial conversation with your group members, then you may share a photograph of the actual public artwork if you can find one.
- Once everyone in the group has had a turn describing the visual aspects of the artwork they selected and sketched, continue by discussing whether there are particular emotions or thoughts that seeing the public artwork tends to elicit from you.



Ten Great Reasons to Support Public Art

1. **It's public!** Everyone has access to public art. It's directly in the public sphere and not confined to galleries or museums.
2. Public art **enriches physical environments**, bringing streetscapes, plazas, government buildings and schools to life.
3. Public art is a great tool for **civic engagement**, building social capital and encouraging civil discourse.
4. Public art installations provide professional **opportunities for artists** and cultivate an environment in which the creative class thrives.
5. It **boosts local economies**. Businesses supply materials and labor; restaurants, hotels and transportation companies benefit from a site that attracts visitors.
6. Public art is an investment in place making—measured by livability and quality of life—that also engenders **community pride**.
7. Through documentation and celebration, public art connects citizens to their neighbors and their **shared history**, making cultural heritage a tangible community asset.
8. Public art enlivens places where people work, which can improve employee **morale, productivity and respect**.
9. Public art creates **supportive learning environments**. It opens eyes—and minds! It attracts students to environments conducive to both learning and fun.
10. Public art can raise **public awareness** about important community issues, such as environmental stewardship and respect for diversity.




David Franklin, Cultural House of Cards, 2014. Washington State Arts Commission in partnership with Department of Social & Health Services. Photo courtesy of the artist.

James Sanborn, Jacks, 2004. Iowa Art in State Buildings Program. Photo courtesy of Iowa Arts Council and University of Iowa.

Cynthia Patterson and Hank Sawe, Minarets, 1997. University of New Mexico. Photo courtesy of New Mexico Arts.

Want more? See NASAA's [Percent for Art Policy Brief](#).

National Assembly of
State Arts Agencies

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"Public Art - Sculpture of Worker in Manhole - Omsk - Russia"

by [Adam Jones, Ph.D. - Global Photo Archive](#) is licensed under [CC BY-SA 2.0](#).

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4.3: Inscribing Our Environment - Assessment

Assessment

Select one of the following two options, and generate a tour guide or design a model with accompanying artist's statement, according to the instructor's directions and rubric, if applicable.

• Option 1

- Step One: Explore and Document
 - Explore your neighborhood or another of your choice. Find two examples of public art (murals, sculpture, etc.). Take photos.
 - Describe how the subject matter (content) and formal elements (colors, textures, shapes, etc.) of each artwork function together to convey a message or mood to viewers.
- Step Two: Reflect
 - Do either of the artworks seem to engage with themes relevant to that specific neighborhood space or community, or would either of them potentially fit just as well in another neighborhood context?
- Step Three: Write and Create
 - Compile your observations and analyses with your photos in order to generate a brief tour guide pamphlet that will introduce others to the artworks you chose.

"People viewing distorted image reflection, straight surreal shot, people, Cloud Gate, The Bean, a public sculpture by Indian-born British artist Sir Anish Kapoor, Plaza at Millennium Park, Loop community area, Chicago, Illinois, USA" by Wonderlane is marked with CC0 1.0.

OR

• Option 2

- Step One: Ponder and Design
 - Design a small-scale model of a public artwork that you would advocate for creating. Make it clear what materials would be used, what kind of form it would have, what subject matter (whether it's representational or abstract) it would depict, and where you think the best place for it to be located would be.
- Step Two: Write and Explain
 - Provide a title, and write two to three paragraphs (of 5-7 complete sentences each) to function as an artist's statement explaining the choices you made in designing the artwork and selecting its placement. Elaborate on whether viewers are primarily meant to appreciate its beauty, recognize a message about a cause that is important to you, etc.



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CHAPTER OVERVIEW

5: Reading Pop Art in Fashion - Commerce, Consumption, and Costume

In this chapter, you will be introduced to the Modern art style known as Pop Art due to the characteristic infusion of elements from popular culture, especially related to advertising and other commodified products. You and your classmates will consider what messages and values were communicated through these artworks and how some of those same messages get incorporated into fashion, both in the era of Pop Art between the 1950s-1960s and through the subsequent decades into the present.

"[The Souper Dress, American paper dress, 1967](#)" by Peloponnesian Folklore Foundation is licensed under [CC BY-SA 4.0](#).

Content Warning

Please note that images depicting historical events may contain themes or include verbal descriptions which do not reflect current understandings of topics like race, gender, sexuality, (dis)ability status, and religious diversity. These are provided in a historical context.



[5.1: Pop Art in Fashion - Introduction to Chapter Readings and Videos](#)

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5.1: Pop Art in Fashion - Introduction to Chapter Readings and Videos

Your Readings

The first two readings introduce you to the artistic style of Pop Art.

- ["Popular, Transient, Expendable: Print Culture and Propaganda in the 20th Century"](#) from *SmartHistory* and by Dr. Allison Young
- ["Think You Know Pop Art?"](#) from the TATE Museum

After gaining that overview on the artistic style, you will get to explore the influence Pop Art has had on fashion over the decades and consider the ways in which it still shows up today.

- ["How Andy Warhol Influenced the Fashion Industry"](#) from L'Officiel and by Lauren Gruber

Keep these in mind as you approach class activities and assignments for this chapter.

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5.2: Pop Art in Fashion - Classroom Activity

Introduction

Today's discussion is centered around considering how the more overt references to consumer culture in fashion that is inspired by Pop Art compares to other ways those consumerist values infuse other styles or trends in fashion that are familiar to students. From obvious to subtle, students will be asked to converse (collegially and respectfully) about a range of fashion statements "say" about the industry and commerce aspects of dressing ourselves.

"Marilyns pop art" by [MEDIODESCOCIDO](#) is licensed under [CC BY 2.0](#).

Personal Reflection

Clothes cost money: money to make and distribute, money to purchase, money to launder or repair, etc.

But some clothes are designed with an apparent aim to *emphasize* the connection between the garment or the wearer and money while other clothes are designed to avoid being implicated, or at least to suggest *less* of a connection, with their role and value in commerce.

Consider the ways in which a garment or style may make a statement about the cost of the clothes being worn (this may be a statement about the *high* cost, or a statement about a *low* cost, or something in between) or about the financial status of the wearer of those clothes.

How and to what degree are various garments or styles making clear to wearers (as well as others who see and interact with that wearer) the connection between fashion and consumerist culture?

Consider, for example, how a style of your choice (such as "quiet luxury/stealth wealth" or "thriftcore" or "old money" or "minimalism" or "maximalism") is similar to and different from the Pop Art-inspired fashion you have been reading about in terms of what each says about money and the wearer's involvement in a consumerist landscape.

Group Dialogue

Each group member is encouraged to pick an influencer from a social media platform of their choice or a celebrity and analyze some of the style choices being presented there. The influencer or celebrity does not have to focus on style explicitly in order for their style to be analyzed.

Your focus should not be on whether or not you personally like or don't like the person or their style, but instead on how fashion as a commodity is acknowledged or hidden by certain garments or overall styling approaches.

Be prepared to present your analysis to your group members, keeping in mind that many people may have strong beliefs about fashion that may contrast with other group members' beliefs.

This activity is not an opportunity to denigrate any particular person or style, but to consider thoughtfully the range of ways in which choices about fashion may gesture to consumer culture and commercial industry. It might be most illuminating to honestly analyze one's *own* style choices and bring some subconscious values to the surface.

These are some questions you and your group members may consider:

- How are the influencer's or celebrity's style choices reflecting economic values? Which economic implications are being communicated?
- Which styles--or which elements of certain styles--seem designed to assert the individuality of the wearer?
- Which styles--or which elements of certain styles--seem designed to emphasize the wearer's recognition and display of cultural and aesthetic norms?
- Which styles--or which elements of certain styles--acknowledge overtly the role of money in the acquisition and wearing of these garments?
- Which styles--or which elements of certain styles--are subtle about the role money plays in the acquisition and wearing of these garments?



- Which styles--or which elements of certain styles--suggest an exemption or "opting out" position regarding one's participation in the economic dynamics of fashion consumption?

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5.3: Pop Art in Fashion - Assessment

Assessment

- Step One: Select inspiration
 - Consider a variety of logos tied to different companies
 - Select one for its shape, colors, symbolism, or whatever other criteria are important to you.
- Step Two: Design
 - Design a garment (the type of garment is up to you: shirt, dress, socks, hat, etc.) inspired by the logo or that incorporates this logo. Design something you think could be fashionable (according to your own sense of what 'fashionable' means); you are not designing an employee uniform.
 - You may sketch by hand or digitally; you may use a stencil or template for the shape of the garment or design the shape of yours completely from scratch.

"Banana purse and Warhol dress..." by [ultrakickgirl](#) is licensed under [CC BY 2.0](#).

- Step Three: Think through your decisions
 - What individuals or groups of people do you envision as potential customers for this garment?
 - Why did you choose this particular logo or emblem as your inspiration?
 - Why did you choose to incorporate it into this particular type of garment?
 - Were you aiming to create a garment that matched the vibe of the original logo or that created tension with that original?
 - Why did you make the choices you did about how to incorporate the logo?
 - Did you keep it the same colors or modify the color palette?
 - Did you keep the logo intact or modify it some way? (If you made a modification, will its original reference still be discernible to viewers?)
 - What scale did you pick for the logo, and did you include the logo just once or multiple times?
 - Where on the garment did you place the logo or the design elements inspired by that logo?
 - What else did you do and why?
- Step Four: Explain
 - Write two paragraphs (of 5-7 sentences each) to explain your choices and what you think the impact of those choices on the wearer and other viewers' responses is likely to be.
 - Address at least four of the questions listed in step 3, but feel free to elaborate beyond the suggestions offered here.



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 - 3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos
 - 3.1.1: The Clash of Cultures, From Both Sides
 - 3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity
 - 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

Indian reservation

- 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
- 3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos
- 3.1.1: The Clash of Cultures, From Both Sides
- 3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity
- 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

Indigenous genocide

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
 - 1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos
 - 1.1.1: The World's Columbian Exposition - Introduction
 - 1.1.2: The White City and Fairgrounds
 - 1.1.3: The Midway
 - 1.2: A Close Look at the 1893 World's Fair - Classroom Activity
 - 1.3: A Close Look at the 1893 World's Fair - Assessment
 - 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
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 - 3.1.1: The Clash of Cultures, From Both Sides
 - 3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity
 - 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

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- 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
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 - 3.1.1: The Clash of Cultures, From Both Sides
 - 3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity
 - 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

influencer

- 5.2: Pop Art in Fashion - Classroom Activity

interpretation

- 4: Reading Public Art - Inscribing Our Environment
 - 4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos
 - 4.2: Inscribing Our Environment - Classroom Activity
 - 4.3: Inscribing Our Environment - Assessment

J

James Earl Fraser

- 3.1.1: The Clash of Cultures, From Both Sides

Judy Baca

- 4: Reading Public Art - Inscribing Our Environment
 - 4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos
 - 4.2: Inscribing Our Environment - Classroom Activity

K

Kiowa

- 3.1.1: The Clash of Cultures, From Both Sides

L

Lakota

- 3.1.1: The Clash of Cultures, From Both Sides

ledger drawing

- 3.1.1: The Clash of Cultures, From Both Sides

Little Bighorn

- 3.1.1: The Clash of Cultures, From Both Sides

logo

- 5: Reading Pop Art in Fashion - Commerce, Consumption, and Costume
 - 5.1: Pop Art in Fashion - Introduction to Chapter Readings and Videos
 - 5.2: Pop Art in Fashion - Classroom Activity
 - 5.3: Pop Art in Fashion - Assessment

Los Angeles

- 4: Reading Public Art - Inscribing Our Environment
 - 4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos
 - 4.2: Inscribing Our Environment - Classroom Activity
- luxury
 - 5.2: Pop Art in Fashion - Classroom Activity

M

mantra

- 2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

Marilyn Monroe

- 5.2: Pop Art in Fashion - Classroom Activity

maximalism

- 5.2: Pop Art in Fashion - Classroom Activity

midway plaisance

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
 - 1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos
 - 1.1.3: The Midway
 - 1.1.4: "Early Chicago - The 1893 World's Fair" (readings and videos from WTTW Chicago)
 - 1.2: A Close Look at the 1893 World's Fair - Classroom Activity
 - 1.3: A Close Look at the 1893 World's Fair - Assessment

Minimalism

- 5.2: Pop Art in Fashion - Classroom Activity

mugshot

- 2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition
 - 2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos
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 - 2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

mural

- 4: Reading Public Art - Inscribing Our Environment
 - 4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos
 - 4.2: Inscribing Our Environment - Classroom Activity
 - 4.3: Inscribing Our Environment - Assessment

mural program

- 4: Reading Public Art - Inscribing Our Environment
 - 4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos
 - 4.2: Inscribing Our Environment - Classroom Activity
 - 4.3: Inscribing Our Environment - Assessment

Muscogee (Creek)

- 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
 - 3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos

Museum Studies

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
 - 1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos
 - 1.1.1: The World's Columbian Exposition - Introduction
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 - 1.2: A Close Look at the 1893 World's Fair - Classroom Activity
 - 1.3: A Close Look at the 1893 World's Fair - Assessment

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neighborhood

- 4: Reading Public Art - Inscribing Our Environment
 - 4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos
 - 4.2: Inscribing Our Environment - Classroom Activity
 - 4.3: Inscribing Our Environment - Assessment

Noble Indian

- 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
 - 3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos
 - 3.1.1: The Clash of Cultures, From Both Sides
 - 3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity

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orientalism

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
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 - 1.1.1: The World's Columbian Exposition - Introduction
 - 1.1.2: The White City and Fairgrounds
 - 1.1.3: The Midway
 - 1.1.4: "Early Chicago - The 1893 World's Fair" (readings and videos from WTTW Chicago)
 - 1.2: A Close Look at the 1893 World's Fair - Classroom Activity
 - 1.3: A Close Look at the 1893 World's Fair - Assessment
 - 2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition
 - 2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos
 - 2.3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
 - 3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos
 - 3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity
 - 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

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patronage

- 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
 - 3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos
 - 3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity
 - 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

photography

2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition

2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos

2.2: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity

2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography

3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos

3.1.1: The Clash of Cultures, From Both Sides

3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity

3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

phrenology

2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition

2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos

2.2: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity

2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

physiognomy

2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition

2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos

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2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

Pilsen

4: Reading Public Art - Inscribing Our Environment

4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos

4.2: Inscribing Our Environment - Classroom Activity

Plains Indian

3.1.1: The Clash of Cultures, From Both Sides

Pop Art

5: Reading Pop Art in Fashion - Commerce, Consumption, and Costume

5.1: Pop Art in Fashion - Introduction to Chapter Readings and Videos

5.2: Pop Art in Fashion - Classroom Activity

5.3: Pop Art in Fashion - Assessment

pop culture

5: Reading Pop Art in Fashion - Commerce, Consumption, and Costume

5.1: Pop Art in Fashion - Introduction to Chapter Readings and Videos

5.2: Pop Art in Fashion - Classroom Activity

5.3: Pop Art in Fashion - Assessment

popular culture

5: Reading Pop Art in Fashion - Commerce, Consumption, and Costume

5.1: Pop Art in Fashion - Introduction to Chapter Readings and Videos

5.2: Pop Art in Fashion - Classroom Activity

5.3: Pop Art in Fashion - Assessment

portrait

3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography

3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos

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3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity

3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

portraiture

3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography

3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos

3.1.1: The Clash of Cultures, From Both Sides

3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity

3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

power differential

3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography

3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos

3.1.1: The Clash of Cultures, From Both Sides

3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity

3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

power dynamics

3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography

3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos

3.1.1: The Clash of Cultures, From Both Sides

3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity

3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

propaganda

5: Reading Pop Art in Fashion - Commerce, Consumption, and Costume

5.1: Pop Art in Fashion - Introduction to Chapter Readings and Videos

5.3: Pop Art in Fashion - Assessment

pseudoscience

2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition

2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos

2.2: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity

2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

public art

4: Reading Public Art - Inscribing Our Environment

4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos

4.2: Inscribing Our Environment - Classroom Activity

4.3: Inscribing Our Environment - Assessment

Q

quiet luxury

5.2: Pop Art in Fashion - Classroom Activity

R

racial profiling

2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition

2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos

2.2: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity

2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

racial stereotypes

2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition

2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos

2.2: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity

2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography

3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos

3.1.1: The Clash of Cultures, From Both Sides

3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity

3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

racism

1: Reading Spectacle - A Close Look at the 1893 World's Fair

1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos

1.1.2: The White City and Fairgrounds

1.1.3: The Midway

1.1.4: "Early Chicago - The 1893 World's Fair" (readings and videos from WTTW Chicago)

1.2: A Close Look at the 1893 World's Fair - Classroom Activity

1.3: A Close Look at the 1893 World's Fair - Assessment

2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition

2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos

2.2: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity

2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography

3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos

3.1.1: The Clash of Cultures, From Both Sides

3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity

3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

racist caricature

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
 - 1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos
 - 1.1.1: The World's Columbian Exposition - Introduction
 - 1.1.3: The Midway
 - 1.1.4: "Early Chicago - The 1893 World's Fair" (readings and videos from WTTW Chicago)
 - 1.2: A Close Look at the 1893 World's Fair - Classroom Activity
 - 1.3: A Close Look at the 1893 World's Fair - Assessment
 - 2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition
 - 2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos
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 - 2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

Reservation

- 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
 - 3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos
 - 3.1.1: The Clash of Cultures, From Both Sides
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Roy Lichtenstein

- 5: Reading Pop Art in Fashion - Commerce, Consumption, and Costume
 - 5.1: Pop Art in Fashion - Introduction to Chapter Readings and Videos
 - 5.2: Pop Art in Fashion - Classroom Activity
 - 5.3: Pop Art in Fashion - Assessment

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sentence fragments

- 2.2: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity

salvage anthropology

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
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salvage ethnography

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 - 3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity
 - 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment
- sculpture
 - 4: Reading Public Art - Inscribing Our Environment
 - 4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos
 - 4.2: Inscribing Our Environment - Classroom Activity
 - 4.3: Inscribing Our Environment - Assessment

self expression

- 5: Reading Pop Art in Fashion - Commerce, Consumption, and Costume
 - 5.1: Pop Art in Fashion - Introduction to Chapter Readings and Videos
 - 5.2: Pop Art in Fashion - Classroom Activity
 - 5.3: Pop Art in Fashion - Assessment

settler colonialism

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
 - 1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos
 - 1.1.1: The World's Columbian Exposition - Introduction
 - 1.1.2: The White City and Fairgrounds
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 - 1.1.4: "Early Chicago - The 1893 World's Fair" (readings and videos from WTTW Chicago)
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sexism

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
 - 1.1.2: The White City and Fairgrounds
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 - 1.1.4: "Early Chicago - The 1893 World's Fair" (readings and videos from WTTW Chicago)
 - 1.2: A Close Look at the 1893 World's Fair - Classroom Activity
 - 1.3: A Close Look at the 1893 World's Fair - Assessment

Sitting Bull

- 3.1.1: The Clash of Cultures, From Both Sides

SmartHistory

- 1.1.1: The World's Columbian Exposition - Introduction
 - 1.1.2: The White City and Fairgrounds
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- 2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos
 - 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

Smithsonian National Museum of the American Indian

- 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
 - 3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos

social media

- 5.2: Pop Art in Fashion - Classroom Activity

soup can

- 5: Reading Pop Art in Fashion - Commerce, Consumption, and Costume
 - 5.1: Pop Art in Fashion - Introduction to Chapter Readings and Videos
 - 5.2: Pop Art in Fashion - Classroom Activity
 - 5.3: Pop Art in Fashion - Assessment

spectacle

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
 - 1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos
 - 1.1.1: The World's Columbian Exposition - Introduction
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 - 1.1.4: "Early Chicago - The 1893 World's Fair" (readings and videos from WTTW Chicago)
 - 1.2: A Close Look at the 1893 World's Fair - Classroom Activity
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spray paint

- 4: Reading Public Art - Inscribing Our Environment
 - 4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos
 - 4.2: Inscribing Our Environment - Classroom Activity
 - 4.3: Inscribing Our Environment - Assessment

stencil art

- 4: Reading Public Art - Inscribing Our Environment
 - 4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos
 - 4.2: Inscribing Our Environment - Classroom Activity
 - 4.3: Inscribing Our Environment - Assessment

stereotype

- 2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition
 - 2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos
 - 2.2: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity
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 - 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

street art

- 4: Reading Public Art - Inscribing Our Environment
- 4.1: Inscribing Our Environment - Introduction to Chapter Readings and Videos
- 4.2: Inscribing Our Environment - Classroom Activity
- 4.3: Inscribing Our Environment - Assessment

superficial judgment

- 2: Reading Photographs - A Close Look at Photographic Origins of Mugshots and Facial Recognition
- 2.1: Photographic Origins of Mugshots and Facial Recognition - Introduction to Chapter Readings and Videos
- 2.2: Photographic Origins of Mugshots and Facial Recognition - Classroom Activity
- 2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment

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tik tok aesthetic

- 5.2: Pop Art in Fashion - Classroom Activity

tour guide

- 4.3: Inscribing Our Environment - Assessment

truth claim

- 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
- 3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos
- 3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity
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vanishing race

- 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
- 3.1: Truth, Lies, and Power Dynamics in Historical Photography - Introduction to Chapter Readings and Videos
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- 3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity

visual literacy

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
- 1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos
- 1.1.2: The White City and Fairgrounds
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- 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
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- 4.3: Inscribing Our Environment - Assessment
- 5: Reading Pop Art in Fashion - Commerce, Consumption, and Costume
- 5.1: Pop Art in Fashion - Introduction to Chapter Readings and Videos
- 5.2: Pop Art in Fashion - Classroom Activity
- 5.3: Pop Art in Fashion - Assessment

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Wendy Red Star

- 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

white city

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
- 1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos
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- 1.1.4: "Early Chicago - The 1893 World's Fair" (readings and videos from WTTW Chicago)
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white supremacy

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
- 1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos
- 1.1.1: The World's Columbian Exposition - Introduction
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- 1.1.3: The Midway
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- 2.3: Photographic Origins of Mugshots and Facial Recognition - Assessment
- 3: Reading Photographs - Truth, Lies, and Power Dynamics in Historical Photography
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- 3.2: Truth, Lies, and Power Dynamics in Historical Photography - Classroom Activity
- 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

wild west

- 1.1.3: The Midway
- 1.3: A Close Look at the 1893 World's Fair - Assessment
- 3.1.1: The Clash of Cultures, From Both Sides

Will Wilson

- 3.3: Truth, Lies, and Power Dynamics in Historical Photography - Assessment

Wohaw

- 3.1.1: The Clash of Cultures, From Both Sides

World's Columbian Exposition

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- 1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos
- 1.1.1: The World's Columbian Exposition - Introduction
- 1.1.2: The White City and Fairgrounds
- 1.1.3: The Midway
- 1.1.4: "Early Chicago - The 1893 World's Fair" (readings and videos from WTTW Chicago)
- 1.2: A Close Look at the 1893 World's Fair - Classroom Activity
- 1.3: A Close Look at the 1893 World's Fair - Assessment

World's Fair

- 1: Reading Spectacle - A Close Look at the 1893 World's Fair
- 1.1: A Close Look at the 1893 World's Fair - Introduction to Chapter Readings and Videos
- 1.1.1: The World's Columbian Exposition - Introduction
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Wounded Knee

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