



Shifting Perspectives: Card 1

Museum Education Department: Colorado Springs Fine Arts Center at Colorado College

Card 1

Shifting Perspectives: Indigenous people, including the Cheyenne, Arapaho, and Ute, have lived in the Pikes Peak region for thousands of years. Motivated by [Manifest Destiny](#) (the belief that expansion westward was both inevitable and divinely mandated), white settlers arrived in large numbers after the 1858 discovery of gold in Colorado. Native American populations were displaced and decimated as a result. The Western landscapes on view here convey Manifest Destiny by showing the land as unoccupied and available for settlement.

How does the beauty of the Western landscapes contribute to Manifest Destiny? Is there a point in time where the art begins to reflect other perspectives?

Use these artworks to help answer your question. You can access these works by clicking on the links below. You may not need to use all the works; search the [O'Beautiful eMuseum package](#) to see other works in the exhibition that might also address your question.

Moonlight, Garden of the Gods by Robert Reid	Mt. Sneffels, San Juan Mountains, Colorado by Charles Partridge Adams	Mountain Stream, Big Thompson Canyon by Birger Sandzén	Garden of the Gods & Mt. Rosa by Charles Bunnell
Untitled (Landscape) by Harvey Otis Young	Arroyo Near Tesque by Willard Ayer Nash	Meadows In The Valley by Ethel Magafan	Untitled (Landscape) by Tabor Utley
Mountains by David Fredenthal	Untitled (Landscape) by John McClymont	La Plata Mountains by Williams Henry Bancroft	Sunrise On The Peak by Leslie J. Skelton
Austin Bluffs by Archie Musick	Red Mountain, Colorado by Frank A. Mechau	Early Morning Cripple Creek, Colorado by Ernest Lawson	Polo At Broadmoor by Randall Davey
Evening Star Mine by Ernestine Parsons	Untitled (Town Scene) by Francis Drexel Smith	Ghost Town by Otis Dozier	Don Quixote And Sancho by Boardman Robinson