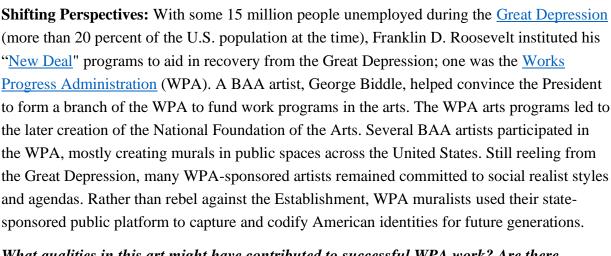


Shifting Perspectives: Card 4

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





What qualities in this art might have contributed to successful WPA work? Are there narratives? Which seem easier to understand? How do they represent a strong sense of Nationalism, especially as they relate to local history?

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.

Portrait of a Red Headed	<u>Village and Mountains,</u>	Early Morning Cripple	Moonlight, Garden of the
<u>Woman</u>	<u>Colorado</u>	<u>Creek, Colorado</u>	<u>Gods</u>
by Henry Varnum Poor	by Paul Parker	by Ernest Lawson	by Robert Reid
The Dark Village	The Welder	Arroyo Near Tesque	Untitled (Landscape)
by Jenne Magafan	by Kenneth Evett	by Willard Ayer Nash	by Tabor Utley
<u>Mountains</u>	Russian Refugees	Meadows In The Valley	Come Spring
by David Fredenthal	by George Vander Sluis	by Ethel Magafan	by Peppino G. Mangravitte
Austin Bluffs	Don Quixote And Sancho	Dance of El Tepozteco	Polo At Broadmoor
by Archie Musick	by Boardman Robinson	by Jean Charlot	by Randall Davey
Evening Star Mine	Forms from Nature	Africa Suite #2 9/150	Ghost Town
by Ernestine Parsons	by Ellen O'Brien	by Robert Motherwell	by Otis Dozier

