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The Western: An Epic in Art and Film
Image Highlights and Credit Lines



Frederic Remington, *A Dash for the Timber*, 1889. Oil on canvas; 48-1/4 x 84 in. Amon Carter Museum of American Art, Fort Worth, Texas, Amon G. Carter Collection



Albert Bierstadt, *Emigrants Crossing the Plains*, 1867. Oil on canvas; 60 x 96 in. National Cowboy & Western Heritage Museum, Gift of Jasper D. Ackerman, 1972.0019. Image courtesy of the Dickinson Research Center



Edward S. Curtis, *The Vanishing Race—Navaho*, 1904. Platinum print; 16 x 20-3/4 in. Denver Art Museum: The Daniel Wolf Landscape Photography Collection, 1991.101



Frederic Remington, *The Broncho Buster*, 1895, cast before May 1902. Bronze; 23-1/4 x 22 x 13 in. Denver Art Museum: The Roath Collection, 2013.91



William H. D. Koerner, *"The Tenth Law," Don't You Go Frettin', Sallie, I'll Tend To It*, 1922. Oil on canvas; 36 x 28 in. Denver Art Museum: The Roath Collection, 2013.121



N. C. Wyeth, *Gunfight*, about 1916. Oil on canvas; 33-1/2 x 24-5/8 in. Denver Art Museum: William Sr. and Dorothy Harmsen Collection, 2001.443



Frederic Remington, *The Emigrants*, about 1904. Oil on canvas; 30-3/8 x 45-3/8 in. Museum of Fine Arts, Houston, Texas, The Hogg Brothers Collection, Gift of Miss Ima Hogg, 43.15. Photo Bridgeman Images



George Catlin, *Máh-to-tóh-pa, Four Bears, Second Chief, in Full Dress*, 1832. Oil on canvas; 29 x 24 in. Smithsonian American Art Museum, Gift of Mrs. Joseph Harrison, Jr., 1985.66.128



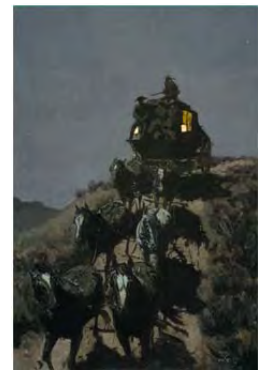
William Notman, *Sitting Bull and Buffalo Bill, Montreal, Quebec*, about 1885. Cabinet card photograph; 5-1/2 x 4 in. Buffalo Bill Museum and Grave, Golden, Colorado



Thomas Eakins, *Cowboy Singing*, about 1892. Oil on canvas; 23-1/2 x 19-1/2 in. Jointly acquired in honor of Peter H. Hassrick by the Denver Art Museum and the American Museum of Western Art and by exchange with funds from 1999 Collectors' Choice, Sharon Magness, Mr. & Mrs. William D. Hewit, Carl & Lisa Williams, Estelle Rae Wolf-Flowe Foundation and the T. Edward and Tullah Hanley Collection, 2008.491



Bucking Broadway (film still), 1917. Directed by John Ford, with Harry Carey, Molly Malone and L.M. Wells. ©Collection Centre National du Cinéma et de l'image animée (France).



Frederic Remington, *The Old Stage-Coach of the Plains*, 1901. Oil on canvas; 40-1/4 x 27-1/4 in. Amon Carter Museum of American Art, Fort Worth, Texas, Amon G. Carter Collection, 1961.232



N. C. Wyeth, *The Great Train Robbery*, 1912. Oil on canvas; 44 x 33-1/8 in. Private collection



Frederic Remington, *The Last of His Race (The Vanishing American)*, 1908. Oil on composition board; 18 x 12-3/8 in. Yale University Art Gallery, Gift of Mr. and Mrs. A. Varick Stout, B.A. 1926.



Roy Lichtenstein, *Cowboy on Bronco*, about 1953. Oil on canvas; 32 x 26 in. Butler Institute of American Art, Anonymous Gift, 1958.



Gail Tremblay, *It Was Never About Playing Cowboys and Indians*, 2012. 16 mm film, leader, rayon cord, and thread; 24-1/4 x 14 in. diameter. Denver Art Museum: Native Arts acquisition fund, 2017.1



Charles Schreyvogel, *Breaking Through the Line*, no date. Oil on canvas; 46-1/4 x 58-3/8 in. Gilcrease Museum, Tulsa, Oklahoma: Gift of the Thomas Gilcrease Foundation, 1955, 0127.1235. Photo credit: ©Gilcrease Museum, Tulsa, Oklahoma



Ed Ruscha, *Uncertain Frontier*, 1987. Acrylic on canvas; 20 x 80 in. Orange County Museum of Art, Newport Beach, California: Commissioned by the Laguna Art Museum with funds provided by the Alice Van Camp Memorial Fund; inv. LAM.1987.016 ©Ed Ruscha



Salla Tykkä, *Lasso* (film still), 2000. Single-channel video with stereo sound; 4 min. 6 sec., format 16:9. Courtesy of the artist



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Spencer Finch, *West (Sunset in my Motel Room, Monument Valley, January 26, 2007, 5:36–6:06 PM)*, 2007. Nine-channel synchronized video installation with nine TV monitors. Variable dimensions; 31 min. 5 sec. ©Spencer Finch. Courtesy James Cohan, New York



Spencer Finch, *West (Sunset in my Motel Room, Monument Valley, January 26, 2007, 5:36–6:06 PM)*, 2007. Nine-channel synchronized video installation with nine TV monitors. Variable dimensions; 31 min. 5 sec. ©Spencer Finch. Courtesy James Cohan, New York



Spencer Finch, *West (Sunset in my Motel Room, Monument Valley, January 26, 2007, 5:36–6:06 PM)*, 2007. Nine-channel synchronized video installation with nine TV monitors. Variable dimensions; 31 min. 5 sec. ©Spencer Finch. Courtesy James Cohan, New York



Scene from *Bucking Broadway*, directed by John Ford, Universal Film Manufacturing Company, 1917.



Justus D. Barnes in *The Great Train Robbery*, directed by Edwin S. Porter (uncredited), Edison Manufacturing Company, 1903.



Kent Monkman, *Boudoir de Berdashe*, 2007. Tipi structure, chandelier, buffalo hide rug, Miss Chief's beaded high-heeled moccasins, Hudson Bay Company wool blanket, Victorian divan and sofas, birch bark "Louis Vuitton" luggage, and two-channel versions of the silent film *Shooting Geronimo* (11 min. 11 sec.); diam. 19 feet. National Gallery of Canada, Ottawa, 42448

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