

Isn't a time-traveling, gender-fluid, Indigenous sex goddess exactly what art needs right now?

-Jarret Earnest, "The Canadian Cree Artist Remixing History in The Met's Great Hall"

The Metropolitan Museum of Art in New York City, commonly known simply as "The Met," is the largest museum in the Western hemisphere. With a collection of more than two million items, The Met's holdings represent the most respected and significant collection of art outside of Europe. In many ways, The Met stands as a symbol of European Colonial dominance; although remarkable works from Asia, Africa, Oceania, and the Americas are represented within the museum, the collections are heavily Anglo- and Eurocentric. This may not seem an egregious fault from a non-Native viewpoint, but the manner of inclusion of works from various regions within this context can be read as a form of imperialist ethnography, or even as demonstrative of the subjugation of Indigenous cultures.

Many works of art within the collection of The Met, particularly American and European painting and sculpture from the early- to mid-19th century, have overt connections to Colonialism. Fanciful representations of the West, romanticized images of Native peoples, and heroic Anglo explorers serve to reinforce an image of an untamed land and a vanishing, primitive people. The Native Americans represented within the Colonialist works are voiceless, subjected to the Western gaze, and left without agency or self-determination. They are unanchored, timeless, and powerless caricatures in the face of inevitable Western expansion.

Aware of the significance of the legacy of Colonialism within their own walls, the administrators of The Met have recently embraced a more diverse and self-critical approach. In March of 2019, the Metropolitan Museum of Art in New York announced a series of new

commissions. The project included the creation of new works by contemporary artists Wangechi Mutu, Kent Monkman, and Ragnar Kjartansson.¹

Kent Monkman, a Canadian Cree painter and performance artist, addresses complex issues of identity and the legacy of Colonialism, using camp and irony to confront and challenge traditional narratives about Indigenous peoples. His works employ dynamic characters expressing concepts of alterity, gender fluidity, and reversals of historical power relationships situated in frameworks often derived from European and Colonialist art. Monkman was commissioned by The Met in 2019 to create an enormous, two-panel exhibition for the Great Hall, one of the most iconic and recognizable spaces within the Museum.² The work, entitled *mistikôsiwak (Wooden Boat people)*, is remarkable in scale and complexity. Capturing the poses and gestures prevalent in works present within The Met's own collection of American and European paintings and sculpture, the artist acknowledges the Western canon, but subverts it by replacing fanciful and romantic depictions of the Other with powerful, vital figures that compel the viewer to consider *mistikôsiwak* in the context of the museum and global diasporas. The placement of the work within The Met results in a site-specific installation, placing the viewer squarely in the crossfire between Colonial perspectives and Monkman's panels.

On the wall above the twin coat checks in the Great Hall, Monkman's twenty-two-foot-long panels command attention with life-sized figures (Fig 1). *Mistikôsiwak*, a word meaning "wooden boat people" in Cree and used to refer to the French and other European settlers, features complex arrangements of Indigenous and European figures among wooden boats and rocky outcroppings, painted in an illustrative, academic style. The panel on the left, *Welcoming*

¹ The Met, "The Met Announces Major New Contemporary Commissions and Installations," Metmuseum.org, March 21, 2019, <https://www.metmuseum.org/press/news/2019/2019-contemporary-commissions>.

² Joseph Wolin, "Kent Monkman Reconfigures the Met," *Border Crossings* 39, no. 1 (March 2020): 66.

the Newcomers, represents the beginning of the narrative; Europeans arrive in the new world among the flotsam of a shipwreck in a turbulent sea, received by the Indigenous inhabitants on Turtle Island, a common Native American name for what would later be identified as North America.³ (Fig 2). To the right, in *Resurgence of the People*, the scene moves to the present; a dense group of Indigenous peoples row a boat through polluted waters, while armed men in the distance appear stranded on an outcrop of barren rock (Fig. 3). In each of these monumental panels, the artist directs focus to a central figure draped in red chiffon and commanding the viewer's attention; Monkman's transgender, time-travelling alter-ego Miss Chief Eagle Testickle asserts her dominance over both narratives.

Monkman's work frequently straddles acknowledgment and refutation of Euro-American painting, balancing hybridity and mimicry. He quotes the landscapes and figural arrangements of Western works but rewrites the narratives they tell from an Indigenous perspective. Monkman's iconic two-spirit alter-ego, Miss Chief Eagle Testickle, has origins in Monkman's early paintings and his desire to challenge Colonial artistic traditions. As a response to the racism and gender bias he perceived in Colonial art, Monkman created his own interlocutor, a character capable of challenging the racist narrative of the settler artists. Beginning in 2002, Miss Chief takes central stage in Monkman's narratives; resplendent in her war bonnet, Luis Vuitton quiver, and stiletto heels, she reverses power structures and asserts her presence in the Colonial landscape. The eventual manifestation of Miss Chief as a physical being reinforces this dichotomy by embracing performance art and manages to simultaneously reference and deny the European tradition. The Indigenous works identified as "art" in Western museums are generally associated with performative acts, an arena unavailable to the academic 19th-century artist. Thus, the use of

³ Kent Monkman and Art Canada Institute, *Revision and Resistance: Mistikôsiwak (Wooden Boat People) at the Metropolitan Museum of Art* (Toronto, On: Art Canada Institute, 2020): 76.

performance is significant and suggests alterity from the Colonial tradition. Monkman brings her into his artistic practice as a living, breathing, gender switching avatar; he states, “When I created Miss Chief Eagle Testickle, I wanted an artistic persona that could travel through time to reverse the gaze and look back at European settlers.”⁴ In *mistikôsiwak*, Monkman elevates the role of Miss Chief beyond that of a sexually liberated trickster to that of an allegorical prophet and savior in a pair of complex canvases bracketing the entrance to The Met.

The leftmost of these panels, *Welcoming the Newcomers*, illustrates the moment of contact between Europeans and Native Americans. The colonizers are far from heroic, floundering in the sea and threatened by the turbulent waters. They struggle to haul themselves onto the rocky land, generally helped (and occasionally hindered) by the Indigenous inhabitants. The Native peoples form a large group in the center of the panel, while a mishmash of invaders ring the outcrop and find purchase on the left. The work is asymmetrically balanced, with a dense cluster of intertwined bodies to the left and the open sea to the right. Monkman’s composition creates a strong pair of visual diagonals resulting in an “X” constructed of gesture and movement reminiscent of the powerful arrangements of figures in Romantic works such as Gericault’s *Raft of the Medusa* (Fig. 4) or Copley’s *Watson and the Shark* (Fig. 5). Although not part of The Met’s collection, these works also possess a thematic connection with *mistikôsiwak* that reinforces Monkman’s reference to the Western Romanticism in sharing tumultuous seas, precarious vessels, and life or death encounters.

The right side of the diptych, *Resurgence of the People*, shifts forward hundreds of years to the immediate present. Here, the “wooden boat people” and those on land are reversed; in an image that simultaneously recalls overloaded rafts of Mediterranean refugees and Emmanuel

⁴ The Met, “Artist Interview—Kent Monkman: Mistikôsiwak (Wooden Boat People) | Met Exhibitions,” *YouTube*, December 20, 2019, <https://www.youtube.com/watch?v=GwNpUevsKzc>.

Leutze's *Washington Crossing the Delaware*, a boat brimming with Indigenous peoples in contemporary garb perseveres through a polluted deluge.⁵ In the upper left of the work, and ignored by the occupants of the boat, the last vestiges of land are occupied by armed militiamen brandishing assault weapons and flashing white power hand gestures.⁶ A few pitiful remnants of the colonizers flounder in the water; one being pulled to safety, another struggling with an oarsman, and another an apparent corpse. As in *Welcoming the Newcomers*, Monkman uses a strong "X" shaped composition with powerful diagonals formed by actual and implied lines.

The massive canvas is painted in a sharp, consistent, and illustrative style that reveals Monkman's atelier studio techniques and reliance on photographic projection. Markmaking is underemphasized in this work; evidence of the artist's vision is ubiquitous, but that of his hand is nearly absent in the highly refined surface. The acrylic paint is applied in smooth, controlled layers on figures and in quick, staccato marks in the landscape. Rather than using the brush to emphasize the painting itself as an object, Monkman denies the viewer engagement with a painterly surface and instead forces exclusive consideration of the subject. This digression from Modernist technique connects the diptych to 18th and 19th century academic painting, as do the dynamic compositions in each panel.

Monkman's deliberate and complex use of structure is also evident in subtle emphasis. In both panels, Monkman uses color and light to direct the viewer's attention towards the focus of his narrative, with subdued hues around the perimeter contrasting against brilliant light and chromatic intensity in the center. Miss Chief rests in the spotlight in each work, showing the greatest contrasts in value and color. Her centrality is emphasized in *Welcoming*, as she is the

⁵ Wolin, "Kent Monkman Reconfigures the Met," 68.

⁶ Wolin, 68.

only character in the narrative making eye contact with the viewer. The chromatic intensity and sweeping ark of her red drape in *Resurgence* is much less subtle, but just as effective in drawing attention.

The artist's use of movement in these works is just as intentional; in *Welcoming the Newcomers*, a path leads the eye from the sun-pierced clouds at the upper right down to Miss Chief, across grasping hands and arms to a brightly colored headdress, then sweeping left to the cluster of figures on the shore. Monkman establishes a swirling and zig-zagging flow across the canvas composed of gesture and line. The density of bodies in *Resurgence of the People* results in a much more compact, direct movement following the sweep of the boat and returning through the gestures of the standing figures. Like the European masters quoted in these works, the artist uses line - both implied and actual - in a powerful, directional manner. In terms of space, Monkman's use of planar recession in these works is complex and at times contradictory. While the figural groupings seem to adhere to traditional foreground, middle ground, and background relationships, the turbulent sea is composed of waves that fail to demonstrate diminution as they approach the rocky outcrops or boats hosting his casts of characters. This seems to echo the stylized treatment of the sea in Botticelli's *Birth of Venus*, or potentially suggest a colossal, allegorical scale to his figures.

In addition to embracing an academic style and compositional approach, Monkman's figures are in many cases posed and ornamented in direct quotation from examples within The Met's collection by the likes of Delacroix, Inman, Saint-Gaudens, Gérôme, Titian, and Reubens. The atmosphere of his panels mimics art history as well, referencing the grand vistas of Hudson River School painters such as Church and Bierstadt, with heavenly light breaking free of majestic clouds. Monkman emphasizes the connection to European and Colonial art in a

deliberate and subversive manner, forcing any careful observer to compare and reconcile his Native figures with those captured within The Met. Each character and grouping in the composition are carefully considered and illustrated.

Within *Welcoming the Newcomers*, evidence of Monkman's deliberate and measured revision of works within The Met is extensive. A topless, pale European woman in the bottom center of the work appears bound at the wrists by beads and held captive, showing clear influence from Courbet's *Woman of the Waves* (Fig. 6). In Monkman's painting, she represents one of the nearly 800 *filles du roi*, or "Kings Daughters" sent to bolster the population of New France.⁷ These young women were sent by King Louis XIV in the late 17th century, expected to balance the overabundance of male settlers and populate the colony.⁸ Her powerfully built Indigenous captor stands tall in the center of the panel, holding a spear suggesting that he may be preparing for war. This is underscored by the Native woman who seems to be pleading and restraining him in a figural composition that borrows both structurally and conceptually from Titian's *Venus and Adonis* (Fig. 7), while the man's face and jewelry are based on Inman's painting of the Pawnee leader Pes-Ke-Le-Cha-Co (Fig. 8).⁹ To the left of this group, Monkman redefines Crawford's *Mexican Dying Girl*; this marble statue shows a semi-erotic, reclining girl with an invented headdress succumbing to a mortal wound (Fig. 9).¹⁰ Monkman strips away the invented accoutrements and impending death in favor of rapturous sexuality. Below this maiden, a happy couple attends to their newborn child; in this case, Delacroix's *The Natchez* comes under

⁷ Wolin, "Kent Monkman Reconfigures the Met," 67.

⁸ Randall Griffey, "Kent Monkman Reverses Art History's Colonial Gaze," Metmuseum.org, 2020, <https://www.metmuseum.org/blogs/now-at-the-met/2019/kent-monkman-mistikosiwak-wooden-boat-people-colonial-gaze>.

⁹ Wolin, 67-68.

¹⁰ Monkman, *Revision and Resistance*, 4.

the artist's scrutiny (Fig. 10).¹¹ Here, the trope of the vanishing, dying race is supplanted by an image of vitality and promise. To the far left, Monkman recasts Sainte-Gauden's *Hiawatha* with accurate hair, garb, and a pensive gaze (Fig. 11).¹² Near the top of the panel, a warrior reaches into his quiver in a gesture recalling Henry Kirke Brown's bronze *Choosing of the Arrow*, but bereft of the classicizing falsities applied by the 19th century sculptor (Fig. 12).¹³ In each of these cases, Monkman adopts pose and gesture directly from works found in The Met and accessible to his viewers, but renders his players in historically accurate detail while reauthorizing their narratives.

While most of the figural groups in the left panel of *mistikôsiwak* connect to at least one work in The Met's collection, a paring of male invader and female Native to the left of center in *Welcoming the Newcomers* is particularly demonstrative of Monkman's use of appropriation and revision to both reference and critique the Western tradition. The figures nearly duplicate the poses seen in *Venus and Adonis* by Peter Paul Rubens, a 17th century work housed in one of the many European painting galleries within the museum (Fig. 13).¹⁴ Reubens illustrates a typically Baroque, dramatic moment from Ovid's *Metamorphosis* as Venus pleads with her ill-fated lover Adonis. Adonis, of course, fails to hear her counsel and leaves on the hunt, where he will be slain by a boar. Monkman mimics the sweeping gesture and pose of Adonis in his European trapper, supplants the cherub with a beaver, and twists the plot from that of the entreaties of a desperate lover to an expression of horror and shock as the bare-chested man gropes at the young woman who seeks to restrain him. She may be warning him, much as Venus attempted to warn Adonis,

¹¹ Monkman, 73.

¹² Monkman, 74.

¹³ Monkman, 63.

¹⁴ Monkman, 98.

against his folly; in this case, that may be the unrestrained exploitation of the West.¹⁵ The anthropomorphic beaver here also suggests this, given the centrality of the fur trade in the Colonial era and earlier precedents in Monkman's works such as *The King's Beavers* (Fig. 14).¹⁶

The incisive commentary embedded in this group runs even deeper, with the young woman's likeness derived from Henry Inman's painting *Hayne Hudjihini, Eagle of Delight* (Fig. 15). Hayne Hudjihini travelled with her husband Sumonyecathee, an Otoe-Missouria chief, from Nebraska to Washington in 1822 as ambassadors. Apparently smitten, Indian Affairs Administrator Thomas McKenney commissioned the portrait now visible in The Met's collection. In Monkman's painting, an angry red rash can be seen on the arms and chest of the maiden who wears the face of Hayne Hudjihini; no accidental coincidence on the part of the artist, as the young ambassador died of measles shortly after returning home from her diplomatic journey.¹⁷

As in *Welcoming the Newcomers*, Monkman uses existing works in The Met's collection to draw connections and appropriate the Colonial narrative in *Resurgence of the People*. The artist also employs a form of continuous narrative, with many of the characters cast in the first panel reappearing in new contexts with contemporary garb. The Adonis-like warrior from *Arrival* and his lover mirror their poses, but he grasps a peace pipe rather than an implement of war. The happy, child-bearing couple reappear, but this time as a same-sex pair. The Indigenous peoples have expanded, including those displaced by diaspora and slavery, and as a community they paddle with determination and resilience into the future. The scene is at once heroic and

¹⁵ Monkman, *Revision and Resistance*, 99.

¹⁶ The Montreal Museum of Fine Arts, "Love of Fine Arts – the King's Beavers by Kent Monkman," [www.youtube.com](https://www.youtube.com/watch?v=BlgJL3Ewxdo), October 18, 2018, <https://www.youtube.com/watch?v=BlgJL3Ewxdo>.

¹⁷ Veronica Rock and Wolf Pipestem, "Native Perspectives," [Metmuseum.org](https://www.metmuseum.org/about-the-met/curatorial-departments/the-american-wing/native-perspectives), 2020, <https://www.metmuseum.org/about-the-met/curatorial-departments/the-american-wing/native-perspectives>

tragic, clearly commenting on both political and environmental climates. In the midst of filthy water, plastic bottles, and armed extremists, Miss Chief leads her charges on with perseverance and determination.

While *Welcoming* appears to be constructed from a collage of American and European figural arrangements, *Resurgence* draws much more heavily on a specific work. One of the most iconic American paintings in The Met, Emanuel Leutze's massive *Washington Crossing the Delaware* matches the scale of Monkman's panel and shares a remarkably similar composition (Fig 16). Leutze's iconic portrayal of American revolutionary spirit depicts the crossing of the Delaware river on December 26th, 1776. Braving freezing cold and hail, General George Washington led 3000 men across icy waters and defeated Hessian auxiliaries encamped at Trenton in a decisive battle.¹⁸ Like Monkman, Leutze ran an atelier-style studio, and worked from live costumed models in the creation of his work. Leutze struggled to locate a suitable model for Washington, as he found Germans to be too compact and short of limb. He managed to coerce American painter Eastman Johnson to pose, wearing garb borrowed from the U.S. Patent Office, and modeled the facial features from a cast of Houdon's statue of the first president.¹⁹ His dramatic history painting, created in Germany in 1851, depicts Washington standing erect in a small boat with a group of companions as they ford the river. Rather than rendering an accurate depiction of the event, Leutze intended to capture the essence of a pivotal occasion; later historians would criticize his work for a variety of artistic liberties and inaccuracies.²⁰ Similarly, Monkman does not attempt to communicate the minutia of an actual

¹⁸ John K. Howat, "Washington Crossing the Delaware," *The Metropolitan Museum of Art Bulletin* 26, no. 7 (March 1968): 297.

¹⁹ Carrie Rebora Barratt, "'Washington Crossing the Delaware' and the Metropolitan Museum," *The Metropolitan Museum of Art Bulletin* 69, no. 2 (2011): 6.

²⁰ Howat, "Washington Crossing the Delaware," 297.

event in *mistikôsiwak*, but instead uses visual language to express the greater significance of a moment. In addition to visual similarity, the use of grand historical allegory in these works strongly reinforces the dialog between Monkman's panels and The Met's collection. The use of a compositional structure reflecting the iconic *Washington Crossing the Delaware* makes a bold statement as well; where Washington and the founding fathers of the United States are often thought of as the "First Americans", the artist replaces the occupants of the boat with true First Nation peoples and other races subjected to Colonial imperialism.

Like *Washington Crossing the Delaware*, *Resurgence of the People* features a crowded wooden boat led by a defiant, standing figure in an unforgiving environment. In each work, the subject is central and framed by negative space. Where *Welcoming* is sprawling and complex, *Resurgence* and *Washington* are both dense, figurally and compositionally; the viewer is drawn into the concentrated center and contained. Washington's crossing seems quietly determined and cautious, while Miss Chief's boat crashes through a turbulent, rolling grey-green sea of oil slicks and pollution. The boats are nearly identical, though Monkman's version lacks oarlocks and sits dangerously low in the water. The precarious waterline of the boat in *Resurgence* likely stems from its excessive occupancy, double that of Washington's conveyance. The mimicry and variation in Monkman's painting is deliberate and controlled; he provides enough information for the association between Washington and Miss Chief to be absolute but allows the differences in the works to speak to the contemporaneous and revisionist nature of his commentary.

Monkman's diptych spans centuries, representing the moment of first contact between Native Americans and European invaders in *Welcoming the Newcomers* and the contemporary struggles of Native peoples in *Resurgence of the People*. The artist describes each panel in allegorical terms to match the grandiose narratives conveyed by the American and European

works he references. From the broadest perspective, *mistikôsiwak* speaks to “the arrivals and migrations and displacements of people around the world,” a point reinforced by the diptych’s location over the coat checks in the Great Hall.²¹ Monkman states, “I was really thinking about The Met as this colonial institution, this repository of world cultures, a place where millions of people visit every year from other parts of the world to look at representations of world cultures, so I was really thinking about the migrations of populations but also the displacements of populations.”²² This association with immigration and displacement connects historical Native American diasporas, New York as a historic destination for immigration, and contemporary refugees from war and economic disparity. While Monkman’s iconography overtly addresses historical and contemporary interactions between Native peoples and colonizers, subtler connections exist due to the context of the work and its relevance as a site-based installation. Placement in the Great Hall of the museum insinuates a sense of transience, as people enter and exit the building from this space. The prolific use of water, the narrative of journey and arrival, and the location of this work in New York suggests a parallel to the experiences of European immigrants arriving at Ellis Island. The overcrowded boat in *Resurgence of the People* also provides a more contemporary commentary, evoking images of refugees from Cuba, Haiti, or Syria. Through mimicry and proximity, *mistikôsiwak* creates a complex dialog, requiring the observer to consider and compare the diasporic experiences of all peoples.

In addition to a wide-angle view on the movements of various peoples, the individual panels carry much more nuanced and complex meanings.²³ Monkman identifies the themes

²¹ The Met, “Artist Interview—Kent Monkman.”

²² Kent Monkman Studio, “Kent Monkman - Mistikôsiwak (Wooden Boat People),” YouTube Video, *YouTube*, February 4, 2020, <https://www.youtube.com/watch?v=qQ20rvEdUAE>.

²³ The Met, “Artist Interview—Kent Monkman.”

present in *Welcoming the Newcomers* in Cree terms; he uses the words *sakihiwewin* (meaning love for everyone or charity) and *wahkohtowin* (meaning kinship), and also refers to the idea of generosity.²⁴ This gesture is present in Miss Chief's outreached hand, offered to the new arrivals in aid. Given her time travelling nature, she knows full well what this contact will bring, but stretches out regardless; her understanding of impending destruction is evident in her mascara tears and outward gaze. Given her direct eye contact with the viewer, Miss Chief seems to act as an intermediary or guide; her acknowledgement of the audience questions their understanding of the events rendered within and challenges their complicity. Monkman's depiction of Native protagonists in *Welcoming* defies the narratives and stereotypes perpetuated in 19th century Colonial art through appropriation and revision, rendering the moment of first contact from a Native point of view.

While *Welcoming the Newcomers* speaks to the past, *Resurgence of the People* connects to the present and future. Monkman describes the panel as emphasizing cultural resilience and strength, a return to Native languages and traditions, and the importance of coexistence with others.²⁵ Miss Chief seems to look beyond the canvas into the distance - both physical and temporal - as she strikes a heroic pose borrowed from Saint-Gauden's bronze *Victory* (Fig. 17).²⁶ The occupants of the boat all wear contemporary clothes, while some bear tattoos, patches, jewelry, or other adornments that affirms Native heritage. This clear display of Indigenous contemporaneity, along with the reappearance of familiar faces from *Welcoming the Newcomers* reinforces Monkman's message of resilience and connects the narratives.

²⁴ Monkman Studio, "Kent Monkman – Mistikôsiwak."

²⁵ Monkman Studio, "Kent Monkman – Mistikôsiwak."

²⁶ Monkman, *Revision and Resistance*, 85.

Monkman's body of work targets the Colonialist viewpoint so ubiquitous in art history, reversing power relationships and rewriting narratives to favor an Indigenous perspective. Monkman states that his work denies the Romantic view of the "vanishing race" and refutes the "themes of disappearance" he perceives in the art of painters and sculptors such as Inman, Delacroix, and Crawford.²⁷ The panels comprising *mistikôsiwak* are no exception to this, and in fact seem to form bookends for the time-travelling escapades of Miss Chief. Monkman's monumental canvases in The Met reflect on Indigenous perspectives and raise those experiences to the same level of importance as the heroic narratives depicted by European and American history painters.

The placement of *mistikôsiwak* over the coat checks of The Met's Great Hall is a bold, provocative, and revisionist move by the museum. In "Kent Monkman Reconfigures The Met", Joseph Wolin refers to the space as "almost sacral", and states, "the institution's presentation of Monkman's works thus becomes not an afterthought but a powerful statement of intent..."²⁸ Not only a challenge to traditional narratives of Western expansion, the works reject conservative European societal norms in elevating the two-spirit, transgender Miss Chief to the status of an allegorical icon. The works sit in a place of prominence, thrust directly into engagement with the museum's visitors. This place of power acknowledges and validates the histories of First Nation peoples and evokes a complex dialog addressing displacement and immigration. The legacy of Colonialism, stated in an Anglocentric vocabulary by the 18th and 19th works housed in the museum through images of mischaracterized and exploited people, has been placed in a new perspective. Monkman's *mistikôsiwak* straddles academic history painting and contemporary

²⁷ Kate Morris and Linda Morris, "Camping out with Miss Chief: Kent Monkman's Ironic Journey," *Studies in American Humor* 6, no. 2 (2020): 266.

²⁸ Wolin, "Kent Monkman Reconfigures the Met," 66.

political expression: his hybrid, richly illustrative work reverses the gaze and forces his audience to reconsider history, replacing a false narrative of alterity with his own equally invented imagery of the interactions between colonized and colonizer.



Figure 1. Monkman, Kent, *mistikôsiwak (Wooden Boat People)*; *Arrival of the Newcomers*, 2019, Acrylic on Canvas, New York, Metropolitan Museum of Art.



Figure 2. Monkman, Kent, *Welcoming the Newcomers*, 2019, acrylic on canvas, New York, Metropolitan Museum of Art.



Figure 3. Monkman, Kent, *Resurgence of the People*, 2019, acrylic on canvas, New York, Metropolitan Museum of Art.



Figure 4. Géricault, Jean Louis Théodore, *Raft of the Medusa*, 1818-19, oil on canvas, Paris, Musée du Louvre.



Figure 5. Copley, John Singleton, *Watson and the Shark*, 1778, oil on canvas, Washington DC, National Gallery of Art.

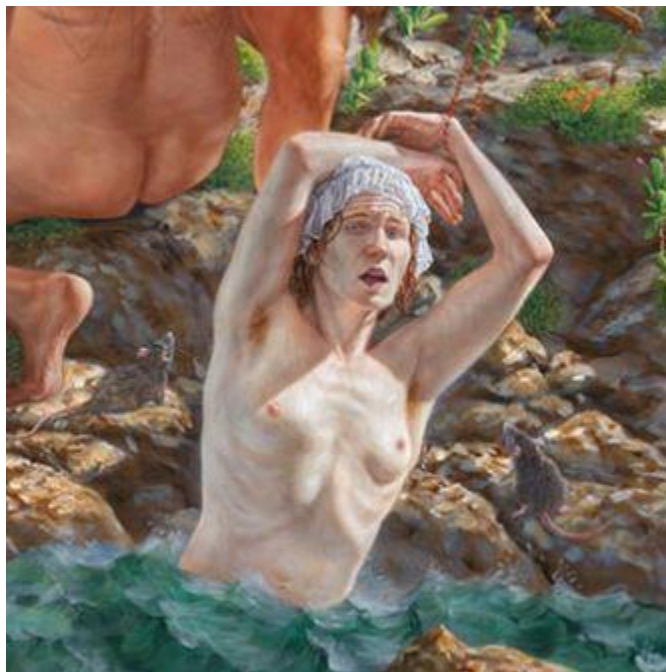


Figure 2 Detail. Monkman, Kent, *Welcoming the Newcomers*, 2019, acrylic on canvas, New York, Metropolitan Museum of Art.

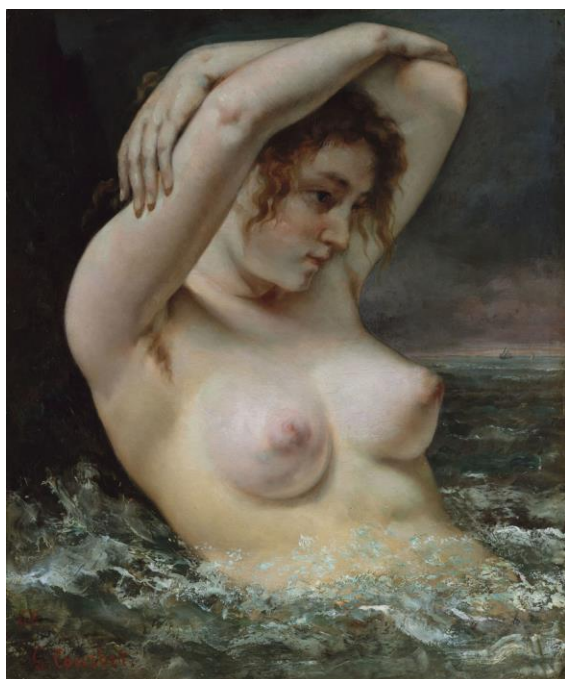


Figure 6. Courbet, Gustave, *Woman of the Waves*, 1868, oil on canvas, New York, Metropolitan Museum of Art.

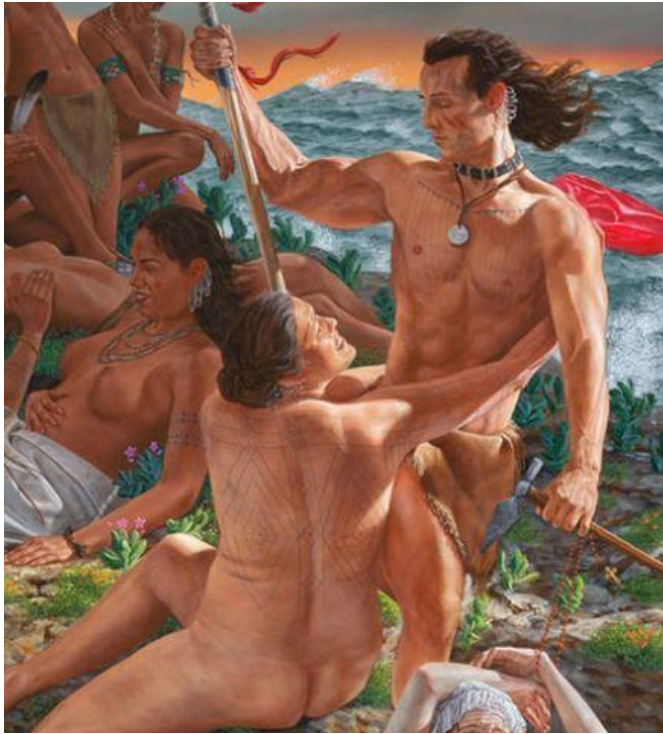


Figure 2 Detail. Monkman, Kent, *Welcoming the Newcomers*, 2019, acrylic on canvas, New York, Metropolitan Museum of Art.



Figure 7. Titian, *Venus and Adonis*, 1550s, on canvas, New York, Metropolitan Museum of Art.



Figure 8. Inman, Henry, *Pes-Ke-Le-Cha-Co*, 1832-3, oil on canvas, New York, Metropolitan Museum of Art.



Figure 2 Detail. Monkman, Kent, *Welcoming the Newcomers*, 2019, acrylic on canvas, New York, Metropolitan Museum of Art.

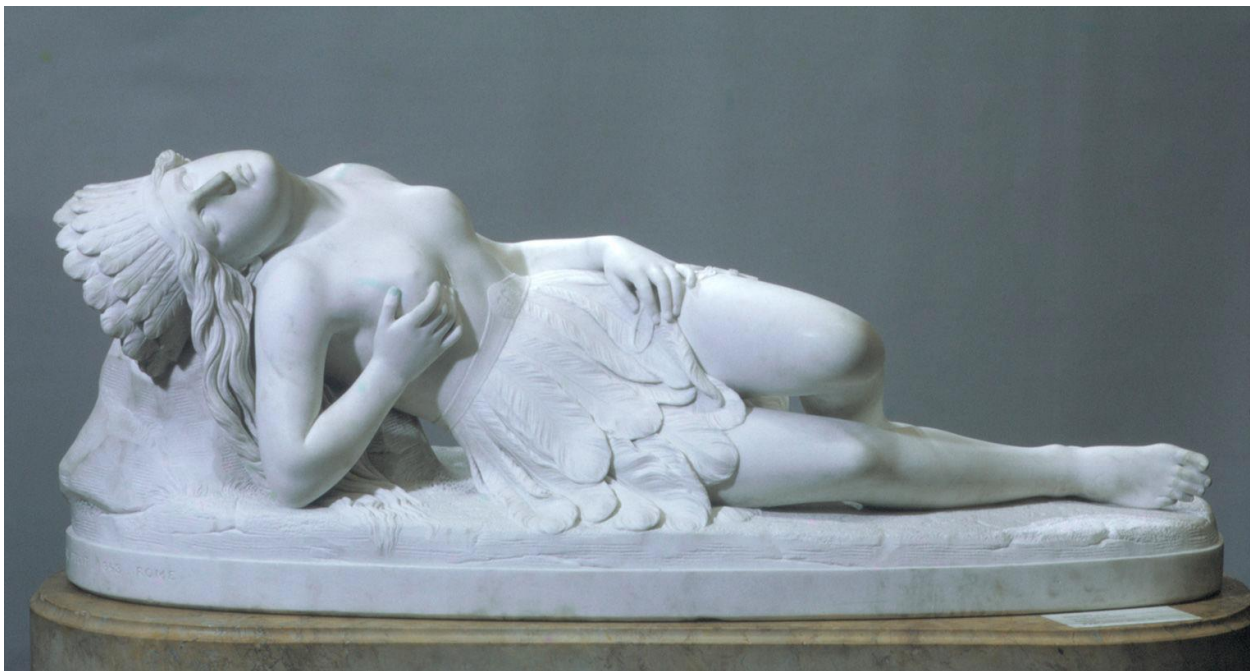


Figure 9. Crawford, Thomas, *Mexican Dying Girl*, 1848, New York, Metropolitan Museum of Art.

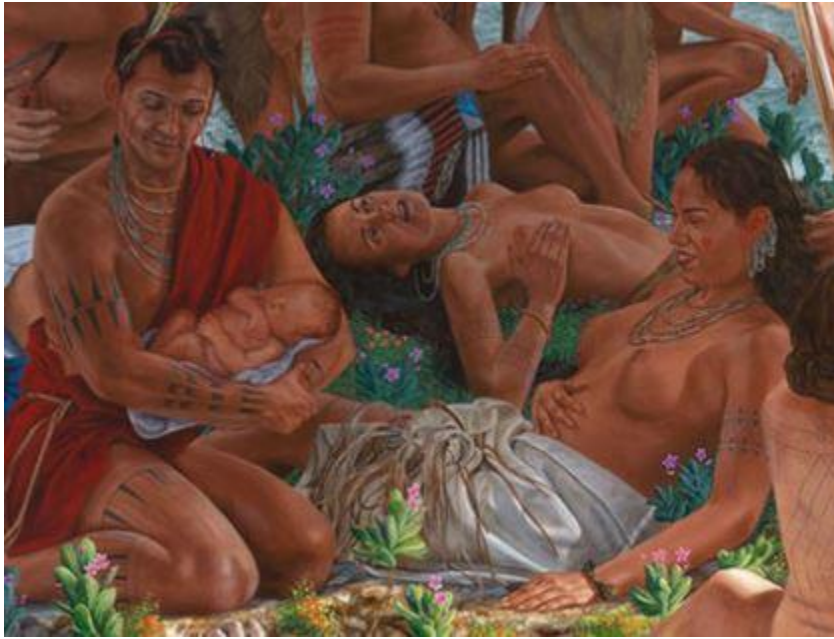
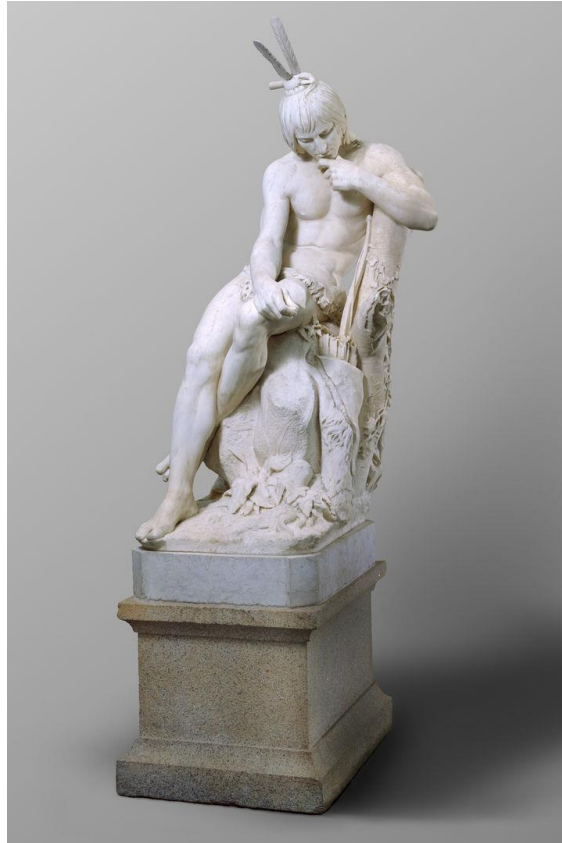


Figure 2 Detail. Monkman, Kent, *Welcoming the Newcomers*, 2019, acrylic on canvas, New York, Metropolitan Museum of Art.



Figure 10. Delacroix, Eugène, *The Natchez*, 1823-24 and 1835, oil on canvas, New York, Metropolitan Museum of Art.



Left: Figure 2 Detail. Monkman, Kent, *Welcoming the Newcomers*, 2019, acrylic on canvas, New York, Metropolitan Museum of Art.

Right: Figure 11. Saint-Gaudens, Augustus, *Hiawatha*, 1874, marble, New York, Metropolitan Museum of Art



Figure 2 Detail. Monkman, Kent, *Welcoming the Newcomers*, 2019, acrylic on canvas, New York, Metropolitan Museum of Art.



Figure 12. Brown, Henry Kirke, *Choosing of the Arrow*, 1849, bronze, New York, Metropolitan Museum of Art.

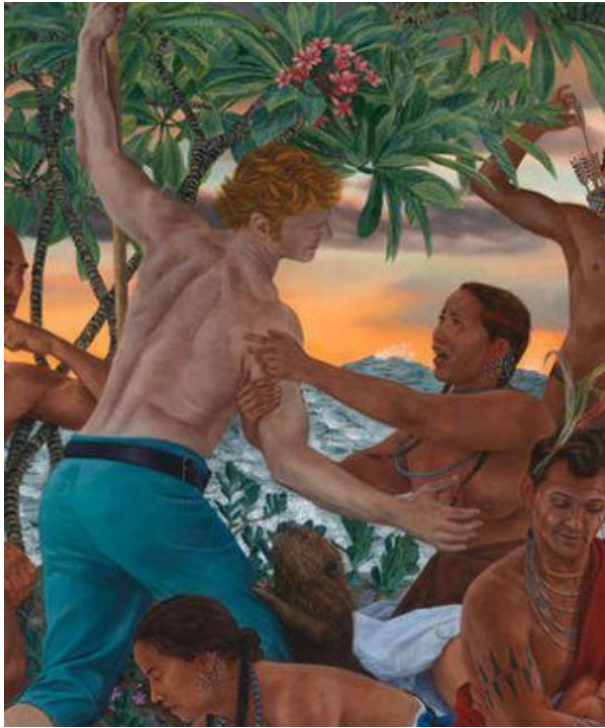


Figure 2 Detail. Monkman, Kent, *Welcoming the Newcomers*, 2019, acrylic on canvas, New York, Metropolitan Museum of Art.



Figure 13. Rubens, Peter Paul, *Venus and Adonis*, mid-1630s, oil on canvas, New York, Metropolitan Museum of Art.



Figure 14. Monkman, Kent, *The King's Beavers*, 2011, acrylic on canvas, Montreal, The Montreal Museum of Fine Arts.



Figure 15. Inman, Henry, *Hayne Hudjihini, Eagle of Delight*, 1832-33, oil on canvas, New York, Metropolitan Museum of Art.



Figure 16. Leutze, Emanuel, *Washington Crossing the Delaware*, 1851, oil on canvas, New York, Metropolitan Museum of Art.



Figure 17. Saint-Gaudens, *Victory*, 1914 or after (by 1916), gilt bronze, New York, Metropolitan Museum of Art.

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