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These are issues and problems that still plague both census-taking and the analysis of census data. Haas grapples with them, usually successfully, in attempting to present the complex and often fluid nature of identity. However, when interpretive misjudgment occurs by the author, it unfortunately most often results in strengthening the Spanish-derived presence and diminishing the Indian presence and perspective. Haas has done an admirable job of wresting the historian's lens away from the male Anglo perspective to a more Hispanicized, Indian, and gender-balanced one. It may take yet another pair of hands to move that lens closer still to a fully Indian perspective.

*Susan Lobo*

Intertribal Friendship House

**Crow Indian Photographer: The Work of Richard Throssel.** By Peggy Albright. Albuquerque: University of New Mexico Press, 1997. 231 pages. \$75.00 cloth; \$37.95 paper.

Richard Throssel is one of only a handful of Native American photographers whose collections of photographs have been identified and documented. Fewer still are the Native photographers who have been the subjects of serious research. Albright's is a welcome volume of careful scholarship about one Native photographer and the images he made of the Crow between 1905 and 1911. The seventy-four images included in the volume record life on the Crow reservation after the demise of the buffalo, after allotment, and before the Indian Reorganization Act. Among other subjects, they comprise portraits (Throssel photographed about 10 percent of the Crow population), educational photos taken for the Indian Service, portrayals of ancient Crow ceremonies still practiced (the Tobacco Society), as well as new celebrations (the Crow Fair). What makes this book especially interesting and valuable is the author's placement of the photographer and his works into the larger cultural context of Crow and American cultures of the early twentieth century and the commentaries on a number of the images by modern Crow people.

Richard Throssel (1882–1933) was a "Crow Indian Photographer," but his identity is more complicated than the title leads one to believe. Throssel was of Métis (Cree/Scotch-English) heritage, his family having moved from the Red River region of Manitoba to Washington territory in the early 1840s. When he was twenty, Throssel moved east, seeking relief in Montana's dry climate from the rheumatism he suffered and joining an older brother on the Crow reservation who was employed in the Indian Service. With his brother's help, Richard Throssel also found employment in the Indian Service, and in 1906 he was adopted by the Crow. Albright notes that, while Throssel was highly regarded by the Crow, his adoption was largely driven by the politics of allotment. By 1906 all Crow tribal lands had been allotted to tribal members, and the surplus lands were earmarked, under provisions of the Dawes Act, for public sale. With whites clamoring for these lands, twenty non-Crow Native Americans were adopted by

the tribe to keep Crow land in Indian hands. As an adopted member of the tribe, Throssel received a legal identity as Crow and a native allotment, but he acquired neither clan membership nor family social ties.

Albright reports that Throssel was active on the reservation during a time when at least fourteen other amateurs and professionals photographed the Crow, including Edward S. Curtis. Throssel's work stands out because of his thirty-year residence in Crow country, the sheer volume of his work, the trust he gained from his photographic subjects, and his access to Crow Indian rituals that other, non-Native photographers did not have.

Throssel fell into the company of some of these photographers, as well as several artists in Crow country. Shortly after arriving in Montana he enrolled in a correspondence course in photography and took art lessons. By 1905 he was photographing the Crow, and in that same year he met Edward S. Curtis who was in Crow country working on the Crow volume for his American Indian series. Albright includes images of Throssel's that are directly evocative of Curtis' nostalgic view. Throssel actually supplied Curtis with an image that he used in his volume on the Cheyenne, and in 1908 he supplied forty-two images of the Crow to Joseph Dixon, photographer on the Philadelphia-based Wanamaker Expedition, for his 1913 publication, *The Vanishing Race*. Between 1909 and 1911 Throssel was employed by the Bureau of Indian Affairs as a field photographer. In that capacity he documented the day-to-day conditions on the Crow reservation, the successful acculturation of the Crow, and their current health conditions. These last images were intended as a group of lantern slides for a nationwide campaign against tuberculosis.

In 1911 Throssel moved his family to Billings and opened his own studio. From 1911–23 he owned his own photo company and marketed images under his own name; in 1923 he was employed in the photo studio of a former competitor; in 1924 he won a seat in the Montana legislature; and from 1927–1930 he was employed by the *Billings Gazette* as a photographer and photo engraver. He continued to return to the Crow reservation to take photos after moving to Billings. Though photography dominated his professional career, Throssel was also a painter, writer of short stories (only one was published), spokesman on political issues affecting the Crow, and auto mechanic. He died of a heart attack at the age of fifty-one, in 1933.

Nearly one thousand of Throssel's personal images survive, archived at the American Heritage Center at the University of Wyoming. One hundred and eighty of these, Albright notes, are Crow portraits, 186 are tipi scenes; 63 are Crow ceremonies; 352 record daily life and public events among the Crow; 39 are "western classics," which were a romanticized series he marketed to a non-Indian audience; 99 are non-Crow portraits; and 53 are images of Northern Cheyenne ceremonies. In addition, there were the photos he made on assignment for the Bureau of Indian Affairs. Throssel's *oeuvre* is an eclectic one: photos taken to promote a romanticized view of a bygone era, photos that document the rapidly changing Crow way of life in the early twentieth century; photos made at the subjects' request; photos made to sell to the public; photos taken to promote the policies and programs of the Indian Service; photos taken simply for the pleasure of image-making.

Throssel commented on his unique position as a Native photographer acculturated to the ways of the white man: "Doubtless my Indian blood gives me a keener insight to the lives of the Indians and brings me much more in sympathy with them. At the same time the interpretation of these things comes easy because of the understanding of the white ways and methods" (p. 49). Although Albright is quick to note that there "are many aspects of Richard Throssel's life and work for which we do not have information and for which we may never find answers" (p. 5), I still find myself wondering, among other things, what passions drove him as a photographer and as an artist, and what else he photographed besides the Crow and Cheyenne.

The most engaging sections of the book are the commentaries on a number of the images by Crow tribal members Barney Old Coyote Jr., Mardell Hogan Plainfeather, and Dean Curtis Bear Claw. They remind how rewarding photo interviewing can be and how evocative photographs themselves are. The portraits of long-deceased Crow call up personal histories—clan membership, war deeds, personality characteristics. Photos of ceremonies elicit explanations and accompanying songs. Some stir the imagination. Mardell Hogan Plainfeather comments on "Up Pryor Canyon" (1907): "As a child I often imagined how Crow warriors must have looked 'back in the old days.' Our home was often visited by elder Crow storytellers because my father was collecting stories. During the orations, they would even describe the way the warriors were dressed. This is what this particular photograph reminds me of" (p. 196). And the commentators remind us of what we are so quick to forget—that not everyone sees the same things in a photographic image. "A Crowd in the Bleachers" (Plate 51) depicts a throng of Sunday-best attired Crow, the women in long skirts and flowery hats, the men in pants, shirts, and hats. Standing apart from the bleachers, in the right margin of the image, is a shadow of a man wearing a blanket. Barney Old Coyote's comment on this image is all about men wearing blankets and the metaphor of "going back to the blanket" (returning to the reservation).

I imagine that *Crow Indian Photographer* will generate as much interest on the Crow reservation today as among scholars of anthropology, history, and Native American studies. For all its viewers, Peggy Albright has provided wonderful images to savor, a glimpse of the rich milieu at which Throssel pointed his camera, and a model for investigating the works of other Native photographers.

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**Dog Road Woman.** By Allison Adelle Hedge Coke. Minneapolis: Coffee House Press, 1997. 97 pages. \$14.95 paper.

This book is a collection of autobiographical poetry addressing Coke's psychic dualism as a mixed-blood Native/Euramerican writer confronting adversity and defamiliarization at the intersection of Indian and white cultures.