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were removed to Indian Territory. More important still, the Trail of Tears can hardly be characterized as the defining element of Cherokee peoples in Oklahoma, as is surely the case with the dozens of other Native cultures throughout North America who suffered similar experiences.

On the whole, these essays provide sound though largely anecdotal examples of how and in what manner academics and Native peoples collaborate in the various disciplines mentioned earlier in this review. Several of these essays appear more sociological, almost clinical, rather than anthropological. Ultimately this volume might be best used as a text in an introductory course in applied anthropology. Graduate students and scholars may find it useful for providing different examples of situations they may have faced while conducting their own research. While agreeing with this book's primary theme—collaboration between researchers and Indians to serve broader interests—this reviewer would argue that today most anthropologists, archaeologists, and ethnohistorians working among Native Americans do in fact abide by this standard. Today fieldwork is conducted with Indian collaborators, not informants. Researchers do not merely gather data from human subjects; they are educated and informed by those who are more knowledgeable. Indian peoples do not necessarily meet museum curators with resistance; they may simply disagree. Any study on Native peoples and their cultures that does not include the Native voice is simply not a study on Indians. This last statement may in fact beg the question of whether the broader study of American Indians is experiencing a paradigm shift. With this issue in mind, perhaps those engaged in the field need to ask new questions regarding their research and its outcome.

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Studies in American Indian Art: A Memorial Tribute to Norman Feder. Edited by Christian F. Feest. Altenstadt, Germany: European Review of Native American Studies, distributed by University of Washington Press, Seattle and London, 2001. 208 pages. \$35.00 paper.

This collection of essays compiled by *European Review of Native American Studies* editor Christian F. Feest is intended to serve as a tribute to Norman Feder (1930–1995) as a seminal figure in American Indian art studies and to illustrate the interdisciplinary nature of the field. It succeeds on both counts.

The authors of the seventeen essays in Feest's book are drawn from a range of disciplines, including anthropology, art history, and museum studies, and the topics they address demonstrate Feder's foundational contribution to what has become a vital interdisciplinary scholarly field. At the same time, they serve to demonstrate the limitations of Feder's approach. Recognition of these limitations does not constitute a criticism of Feder's scholarship or of Feest's book. Rather, it serves to demonstrate the historically situated nature of scholarship. Feder was a product of his time, and his scholarship reflects

the state of the field during the period in which he worked. The authors contributing to this volume similarly reflect their time, displaying the greater diversity of approaches that have more recently developed in the field of Native American art studies.

The recognition Feest's book offers to Feder as a significant figure in the development of American Indian art history is well deserved. As several contributors to the book point out, Feder played a central role in the establishment of a flourishing market for Native American arts and crafts in the 1970s. Feder's engagement with Native American arts and crafts spanned many years and found expression in a range of venues. His initial involvement with American Indian arts and crafts was as a hobbyist or "artifaker." Early in his career, Feder researched and published how-to articles on Indian artifacts that were used extensively by non-Native hobbyists, Boy Scouts, and in some cases Native American artisans involved in the revival of traditional forms. However, his efforts, which he intended for educational purposes, were often appropriated for commercial ends, resulting in the marketing of fake artifacts by non-Indian makers. This early experience as an Indian arts and crafts hobbyist and writer ultimately proved to be a mixed blessing for Feder. It helped to propagate production of fakes, thus making his roles as scholar and curator more difficult, but it also made him uniquely qualified to detect fakes, thus increasing his effectiveness in such work.

Feder served as curator of the Denver Art Museum from 1961 to 1973. In 1971 he published *American Indian Art*, a highly influential work with a wide readership. He also served as an editorial consultant to *American Indian Art Magazine* from 1977 to 1995, and contributed many significant articles to the publication. In his curatorial work, as well as through his scholarship, Feder worked to propagate an appreciation of American Indian arts and crafts as "art" rather than "craft." From the vantage point of the early twenty-first century, we must question whether such a positioning as "art"—while intended to work to its benefit—actually proved detrimental to the field. Rather than fostering an appreciation of the work within the system of values that informed its context of production and reception, such "elevation" imposed upon the work a universalizing modern Western ideal of aesthetic value. The ideal object, in Feder's definition was "a traditional item made in the traditional manner by an Indian trained in the tradition" (p. 14). The trained eye of the connoisseur, aided by available documentation of its provenance, could determine the authenticity of an object and, thus, its relative value. This presumes that Indian arts and crafts of the greatest value are those that show little innovation. American Indian arts and crafts have always developed and changed over time. Devaluing innovation robs such items of their value as contemporary forms of culture that reflect the complex interactions of diverse groups and markets. It freezes American Indian cultures in time, denying them vitality in the present.

In his contribution to Feest's book, Steven Brown illuminates the limitations of Feder's approach. Feder asserted that Central Coast Salish people today know nothing about the style or the meaning of the traditional art forms and designs of their culture. Brown points out Feder's error, offering

Susan Point, Rod Modeste, Stan Greene, and Art Thompson as examples of contemporary Central Coast Salish artists who have produced inventive works that find their basis in an intimate understanding of traditional forms. Brown speculates that Feder's conclusion may have stemmed from the fact that informants were unwilling to share information because it was of a sacred nature. This demonstrates well an important point that recent Native American art scholars, informed by Native peoples themselves, have elucidated. Such scholars have argued that traditional art historical and anthropological practices, as well as modern museum display techniques, focus the gaze on the object. However, when dealing with the work of many aboriginal groups, the ways in which cultural conventions and practices work to *restrict* the gaze may be of greater importance.

Feder's commitment to connoisseurship limited him to a strict focus on the physical and stylistic features of the object itself. Scholarship informed by more recent methodologies engages questions such as: What do these objects tell us about the people who produced them? How were they instrumental in the production of meaning? How and why were these items collected? How does their meaning and significance change through the process of collection? What impact does their divorce from their original contexts of production have on their cultures of origin? How do standard techniques of museum display and art historical and/or anthropological practice affect the processes of signification through which such objects work to convey meaning?

Scholars who employ this more recent methodology, such as Molly Lee, Marvin Cohodas, and Ruth Phillips, are included in Feest's book. Although their approaches to the objects under study differ from Feder's, these contributors are careful to point out that they owe a debt to him. They assert that, without the kind of close visual analysis and careful tracking of each item's provenance that Feder advocated and that he and other early scholars carried out, their own work would not have been possible. It is first necessary, they explain, to determine—as closely as possible—an item's tribal origin, its date of production, and the materials and technique of its construction if it is to be accurately situated culturally and historically. However, as they demonstrate, it is important that the scholar use this foundational work as a means for further study rather than an end in itself.

The writings that Feest has chosen to include by Lee, Cohodas, and Phillips, which focus on nineteenth- and early twentieth-century practices of collection and display of Native American arts and crafts, demonstrate well how the form of close visual analysis and technique that Feder advocated can be used by contemporary scholars to achieve valuable ends. They help us to see that ethnic identity circulates semiotically through visual codes and physical forms and through certain traditional techniques and methods of manufacture. They demonstrate the ways in which traditional forms, deployed in certain ways, can serve as important forms of resistance to domination and oppression.

In his examination of pictorial imagery in Washoe basketry, Cohodas demonstrates especially well how a close analysis can provide insight into an item's context of reception and meaning. He explains that the changes in the form and in the techniques used to produce traditional basketry demonstrate

important changes in the market. He also elucidates the process that forms adapted from basketry to satisfy the needs of changing markets came to be identified as the most “authentic,” thus, the most valuable forms. Further, he explains the way the debate surrounding the authenticity of pictorial forms has reflected and participated in the construction of race, class, gender, and nationality.

Phillips’s study of the development of early- to mid-nineteenth century Central Great Lakes quilled barkwork, a form with origins in both Native American and Victorian traditions, demonstrates how a close visual analysis such as Feder advocated can illuminate the ways in which traditional forms and practices have survived. Phillips explains that the interest in such transcultural forms has been stimulated by current scholarly discourse on contact zones and the cultural impact of colonialism on Native cultures. Further, Phillips provides an interesting discussion of how transcultural forms of commodity production can function as means of negotiation of cultural and economic survival in the face of seemingly overwhelming pressures to assimilate. Offering a new take on “authenticity” in American Indian art, Phillips asserts that such forms of expression should be regarded as possessed of greater, rather than less, authenticity than those items more commonly viewed as “traditional” native forms. These transcultural forms, she contends, have offered effective strategies of self-presentation and preservation of cultures that have allowed native artisans to convey their unique histories while, at the same time, they have satisfied their colonizers’ desire for demonstration of modern industriousness (and, presumably, assimilation).

Feest’s book makes a valuable contribution to the field. It is especially noteworthy for the range of approaches it brings to bear on and for the ways in which it illuminates the recent developments in Native American art history.

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Words in the Wilderness: Critical Literacy in the Borderlands. By Stephen Gilbert Brown. Albany: State University of New York Press, 2000. 241 pages. \$55.50 cloth.

Stephen Gilbert Brown’s career as an Alaskan bush teacher began at San Francisco State University where he attended a teacher recruitment seminar designed to attract newly licensed teachers to the Last Frontier. Alaska has always had a problem filling vacancies in rural bush communities. Many of those hired are misguided by some romantic notion of Alaska as portrayed in the popular television series, *Northern Exposure*. Village life is something you have to experience firsthand to understand. It is a world where the collision of two cultures, colonizer and colonized, is far more recent than you would find in other places in the world, even in most of Native America. With the chasm of race and culture too wide a gap for most, many teachers recruited from “outside” quit before the end of the first year. Few last more than a year