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The Indian Craze: Primitivism, Modernism, and Transculturation in American Art, 1890-1915 . By Elizabeth Hutchinson.

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of the book discusses reproductions of headpots, contrasting those made by people interested in the technology and art of headpot manufacture versus people who create headpots in order to pass them off as originals for the antiquities market. Photos of some of these reproductions are also included in the book. Cherry notes that the illustrations in this volume will undoubtedly be used to create other fakes, and, unfortunately, he is probably correct.

Whether headpots represent living or deceased individuals has been the subject of discussion for many years. Closed eyes and a protruding tongue have been thought to represent death, while open eyes may signify life. Roughly 80 percent of the pots depicted in this volume have closed eyes and are presumably deceased. Further debate has centered on whether these pots represent trophy heads taken in war or venerated ancestors. Cherry uses an example from the writings of Garcilaso de la Vega in support of the trophy-head hypothesis. Although de la Vega's description does suggest that trophy heads were used as symbols in late Mississippian times, this is not a particularly reliable source as de la Vega was not a member of the de Soto expedition. Rather, his account was gleaned from interviews with survivors of the entrada more than forty years later, and comparison with the writings of those present at the time shows de la Vega to be wildly inaccurate in many cases.

Despite this, Cherry concludes that there may be examples of trophies and ancestors in the sample, and I agree. Pots mutilated by their makers (such as the intentional removal of ears) likely represented trophy heads. Most pots, however, show no signs of mutilation. Rather, they possess obvious signs of usewear, generally on the ears and bottoms of vessels. This suggests that the pots, although often found in burials, were not made strictly for interment. Instead, they were used for some period of time before being placed in burials. This is an important insight that has not been noted by other headpot researchers.

This volume makes a significant contribution to the literature. It is to my knowledge the only readily available book-length discussion of headpots. The quality and quantity of the illustrations alone makes this book invaluable to researchers and others. It also shows that research conducted by amateurs can supplement that of professional archaeologists. As Robert Mainfort Jr. points out in the foreword, this contribution may deserve an honorary degree in archaeology.

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The Indian Craze: Primitivism, Modernism, and Transculturation in American Art, 1890–1915. By Elizabeth Hutchinson. Durham, NC: Duke University Press, 2009. 304 pages. \$89.95 cloth; \$24.95 paper.

Elizabeth Hutchinson investigates how widespread public awareness of and desire for Native American arts (what she calls the “Indian craze”) contributed to “modernist aesthetic ideas” at the turn of the twentieth century (7). She sets the Indian craze against the backdrop of American primitivist (essentializing)

and reformist (as in assimilation policies) engagement with tribal peoples and in the context of the emergent American consumer culture. This historical moment, “when the hierarchy between art and craft in the mainstream art world was less stable,” Hutchinson argues, permitted Native American arts to influence Euro-American responses to industrialization as Native and non-Native artists were negotiating their place within emergent modernist and primitivist sensitivities (7). Hutchinson seeks to counter the canonical separation of Native American from American art, acknowledging instead the influence they had on each other: “The Indian craze was a significant artistic phenomenon with lasting effects on both American art history and U.S. Indian policy” (3). She does so by locating intersections between mainstream modernist sensitivities and contemporaneous interpretations of American Indian aesthetics, in the settings in which Native arts were consumed, taught, and abstracted, as well as in the artistic practice of two women artists, Gertrude Käsebier and Angel De Cora.

Hutchinson begins with the broad impact of collecting Native arts on mainstream urban life, in particular, the elaboration of the “Indian corner,” a domestic space carefully arranged with artifacts as interior decoration. An analysis of photographs of Joseph Keppler’s Indian room and a few other noted collections reveals “a sensitivity to the material object and a capacity for taste that were distinctly modern pleasures” (17). By looking at the ways in which department stores such as Wanamaker’s—where many urban consumers made their acquisitions—marketed Indian-made objects, Hutchinson emphasizes the influence of consumption and display in shaping popular perceptions of Native arts and their place in modern life.

The second chapter addresses the Native industries educational curriculum developed by Estelle Reel, superintendent of Indian schools from 1898 to 1910, which was intended to expand the range of vocational skills taught to Indian children. The Native industries curriculum was rooted in essentialist notions that Native Americans had an innate talent for craft production, which thus equipped them with potential for marketable skills. Hutchinson aligns this initiative with the arts and crafts movement as well as with efforts of social reformers looking for nonindustrial (yet skilled) sources of income for immigrants (especially women) and “aesthetic reformers” who critiqued the drabness of industrial production (60). Her reading of photographs of Indian students learning handicrafts in a classroom setting underscores the children’s alienation from their own tribal artistic traditions through the institutionalization of craft production. At the same time, Hutchinson sees the selling of handicrafts produced in schools as a reflection of and contribution to the Indian craze.

Hutchinson next addresses the influence of the arts and crafts movement and primitivist notions of Indian creativity on the ideas advocated by mainstream art educators such as Arthur Wesley Dow, who thought the qualities of Native American design and craft manufacture should be internalized as part of the technical and aesthetic training of a modern artist. The chapter “Playing Indian” points to such appropriation of indigenous arts by modern arts and crafts artists, and Hutchinson sees their attention to Indian objects as consistent with the materialism and the collecting activities of the time.

Overall, she sees the Indian craze as a reflection of primitivist critiques to the industrialization of modernity.

The last two chapters bring a change of pace to the volume and draw attention to emergent opportunities for women to work professionally (especially in the realm of social reform, education, and the arts) and the engagement by some of these women with Native American arts. Käsebier, who had studied with Dow and was one of the pictorialist photographers of Alfred Stieglitz's circle, asked a group of Lakota traveling to New York with Buffalo Bill's Wild West Show to pose for her in her midtown studio. Hutchinson interprets Käsebier's published set of portraits as emphasizing the identities of her models as artists and that "she and the[y] were also linked in their marginalization within contemporary debates about the nature of modern American culture" and "expectations of race and gender behavior" (137). For Hutchinson, the "visceral interest in the exotic aspects of the models' clothing" and implied sexualization of the Lakota men reveal Käsebier's desires for the kind of empowerment modern women of her time sought through engagement with Native American reformist (and primitivist) themes (154). Hutchinson concludes that, although the woman photographer and her Lakota models were caught within gender- and race-based roles that denied them modernity, Käsebier's "own experience of marginalization allowed her to avoid a total commitment to the myth of the authentic primitive Indian and present her models as performers playing roles" (170). Strangely, Hutchinson does not mention an incident with Iron Tail, one of the most prominent Lakota performers with Buffalo Bill's show, when he rejected Käsebier's portrait of him made on her terms (without finery) and insisted on being photographed in his full regalia. This reviewer would also have appreciated Hutchinson's thoughts on what Käsebier might have attempted to convey about a Lakota *woman* artist and intellectual, but the beautiful portraits she took of Zitkala Ša (with her violin) are not discussed.

Through a brief assessment of the life and work of De Cora, a Ho-Chunk (Winnebago of Nebraska) artist, the reader is finally presented with some Native perspective on the discourses examined in the previous chapters. After studying with some of the leading art teachers of her day at Smith College, and in Philadelphia and Boston, De Cora worked as a commercial illustrator and developed a style with visibly "Indian" motifs, most notably in her cover designs for prominent Native authors. Hutchinson posits that De Cora contributed in her own way to the Indian craze by producing Indian-themed commercial art. Hutchinson focuses on De Cora's mediation between the aesthetic principles she learned in her formal art training and her belief that Native art(ists) could help bridge the gap between Native and Euro-American worlds. De Cora was influenced by reformist ideas about the value of craft production as a form of Indian work (as advocated by, for instance, Reel), but she also pushed beyond Dow's emphasis on art training, calling instead for the full integration of American Indian design repertoire in the fine and commercial arts. De Cora's employment as an art teacher at the Carlisle Indian boarding school gave her the opportunity to elaborate her own vision of "Indian aesthetics" as aimed at providing cultural and economic value for her Indian pupils and yet with

the capacity to contribute to modern American art. Hutchinson compares a photograph of De Cora's art class at Carlisle with the ones previously discussed showing Reel's Native industries students, and in them she sees evidence of De Cora's more empathetic and meaningful learning environment.

As women of the time were able to pursue these new endeavors—as collectors and consumers of Indian objects, reformers advancing Indian education, and artists—they engaged with the prevailing dialogues of Native American modernism and primitivism, according to Hutchinson. However, the author's stated intention of examining the Indian craze as “a transcultural phenomenon that brought Indians and non-Indians together” and of addressing the “complexity of both sides of the artistic exchanges that made up the Indian craze” is not fulfilled (5). The perspective is somewhat narrow and mostly from the side of those consuming Native art; the Native artists who contributed to the Indian craze remain vaguely defined and without their own agency (with the obvious exception of the focus on De Cora). Still, Hutchinson presents an interesting, well-researched examination of specific kinds of historically situated relations between Native American art and mainstream American aesthetics. Although she is selective in the cases examined, this is a welcome broadening of the context surrounding these discourses.

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Just Too Much of an Indian: Bill Baker, Stalwart in a Fading Culture. By Thomas Vennum. LaPointe, WI: Just Too Much of an Indian Press, 2008. 392 pages. \$24.95 paper.

During William Baker's 1906 naming ceremony, he received the Ojibwe name Bineshi and a song: “*kisikaya babimwewe bineshi* (in the sky the sound of the bird is continually heard)” (141). More than a decade later, when Willie was a young teen, his father related the dream which his *we'e* (ceremonial namer) received from a Spirit Bird who sang: “You will always be hearing me even though I may be invisible to you” (140). As an adult, Baker felt passionately that Anishinaabe biographies should only be transmitted through the sound of the spoken word (318). Nevertheless, Thomas Vennum ironically fulfills yet inverts the message of his spiritual name: the former by immortalizing his life through writing his biography, and the latter by making the invisible sound of his spoken words visible in a written text. Given Baker's opinion of the written word, one wonders why he allowed Vennum to tape-record and write about his songs when they first met in 1969. Moreover, why and how did they develop the close working and personal relationship that lasted nearly two decades until he passed on in the mid-1980s? Baker's ambivalence toward the written word is but one of the many ironies and contradictions that characterize this story of his life and teachings.

Vennum's own description of his goals and strategies for writing Baker's biography are deceptively straightforward. He attempts to “describe his