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American Indian Culture and Research Journal

Title

Santa Fe Indian Market: A History of Native Arts and the Marketplace.
By Bruce Bernstein.

Permalink

<https://escholarship.org/uc/item/71t323vw>

Journal

American Indian Culture and Research Journal , 37(4)

ISSN

0161-6463

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Publication Date

2013-09-01

DOI

10.17953

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Santa Fe Indian Market: A History of Native Arts and the Marketplace. By Bruce Bernstein. Albuquerque: Museum of New Mexico Press, 2012. 152 pages. \$29.95 paper.

The Santa Fe Indian Market has become an annual event important to both the Native and non-Native communities as a location for cultural exchange, artistic expression, and sociopolitical negotiation. *The Santa Fe Indian Market: A History of Native Arts and the Marketplace* seeks to investigate each of these positions through a historical analysis of the market.

The Santa Fe Indian Market became firmly established in August 1962. As the author explains, “the community of artists is eclectic,” and “it is a family drawn together through the commonalities of making art . . . honoring tribal and Native history, identity, and survival in the twenty-first century” (114). In this book Bruce Bernstein undertakes an anthropological review of the Indian Market that takes into account the accumulation, variations, and scope of traditional Native arts through the major changes that arose as this highly anticipated annual event developed (108).

The Santa Fe Indian Market does not take a reserved or limited view of Native art. Bernstein’s exceptional research is a model of how important documentation and support is in the study of Native art to create cultural balance, sociopolitical equity, and justice for Native and non-Native scholars alike. The author underscores that “for Native people art objects are not simply artifacts or pieces of abstraction. . . . Native art is a form of communication, functioning within and between societies, both Native and non-Native” (12). Bernstein continues this scholarly trajectory by taking into account contemporary changes that have affected Native arts and, subsequently, the art market. Defining his meaning, he succinctly outlines the importance of storytelling that is articulated through the balance of traditional and contemporary Native art. “As a form of communication,” Bernstein points out, “art must and does change . . . the survival of Native people and art is no longer in question . . . Native art today serves as a medium to discuss key issues of personal and community narratives” (13). Identity then, for Native artisans and the marketplace alike, is not a fixed locus for ethnological dissection. Rather, Native art continues to evolve and challenge presumptions of Native art by casting a wider net of inquiry, coupled with artistic technical advances produced with each passing generation of Native artists. Bernstein interrogates this latter point using the unfolding and sometimes unbalanced context of the Santa Fe Indian Market and its predecessor, the Indian Fair, critically analyzing stereotypes and the rationale of the assimilation process forced upon Native artists at various historic moments.

The Indian Fair “allowed Native peoples to participate in the broader society on their own terms” (63). Bernstein’s granular research outlines how

the evolving Marketplace sought to work beyond a limited reference of artistic “preservation” for Native people by sympathetic non-Native art curators, art instructors, anthropologists, and a growing American art market (27). The Marketplace has worked to substantiate and encourage ongoing evaluation of their artistic merits and cultural relevance by Native artists themselves. Past Indian Fair organizer Margretta Dietrich was dedicated to the survival of Native art and the entwined spirits of artistic evaluation and evolution. Bernstein quotes her 1936 statement that “if native art is to survive it must be a growing thing, suitable for the time and circumstance in which it is made and it must be created out of the imagination of the individual craftsman, not merely a faithful reproduction of the work of his ancestors” (Dietrich 92).

Bernstein’s collection of articles, documents, art works, and photographs capture a notable and ever-growing Native culture being defined through the representation and cooperation of both Native artists and non-Native ethnographers, allowing us to see a “bridge” that was constructed between these often-conflicting camps (48). This detailed sensitive survey challenges the reader to step beyond a comfortable curatorial position into one clothed with the beauty, awe, and inspiration derived from the persistence of Native art. What establishes this text as an invaluable research document is the consistent reminder that Native artists did and continue to establish their own artwork, and “on their own terms by taking . . . ancient art form[s] and creating new circumstances for [their] continuance and revitalization” (42). Bernstein’s book likewise avoids the lingering possibility of confirming a mere historic “revival” of Native art. Rather, the text functions as an open door to the advanced scholar and interested art patron alike.

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Savage Anxieties: The Invention of Western Civilization. By Robert A. Williams, Jr. New York: Palgrave Macmillan, 2012. 272 pages. \$28.00 cloth.

Western civilization, argues Robert Williams, has defined itself for three millenia through stereotypes of the savage. Indeed, he writes, “without the idea of the savage to understand what it is, what it was, and what it could be, Western civilization, as we know it, would never have been able to invent itself” (1). This is not a new argument, as readers of Roy Harvey Pearce’s *Savagism and Civilization* (1953/1965) or Robert F. Berkhofer’s *The White Man’s Indian* (1978) are aware. But this wide-ranging and accessible text is useful in summarizing the scholarship on stereotypes of savagery for a new generation of readers. It ties that summary to a psychoanalytic theory of anxiety and brings the story