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reminiscent of Vine Deloria Jr.'s early notion that what really confirmed a group as a recognized tribe was to have its own resident missionary and anthropologist. Rather, these chapters discuss the inherent value of traditional ecological knowledge (TEK) versus intellectual imperialism, whether TEK follows a neocolonial or a decolonial path, depending on who is ultimately served. How a story is remembered and retold, whether from a "Native-centered" perspective or from a fixed external perspective, is the topic of another chapter that gives additional insight into how economic conditions were perceived in early-twentieth-century reservation life. This book revolves around the idea that Indians have been adapting to economic changes for years and, as such, stands as another testimonial that Indians have always adapted to change ("We are still here") and have not remained frozen monolithic cultures fixed in someone else's notion of the past. Globalization has implications for Native communities.

Today, tribal economics is associated with sovereignty, nation building, and economic strategy, each of which requires planning. There are websites devoted to American Indian economic development, and there are "how to" guides with CD-ROMs available on the subject of doing business on Indian reservations. What we see in this book are examples of incremental reactions on the part of Natives to the need to survive. *Native Pathways* envisions survival as a successful reaction to changing economic conditions and social systems, which in turn will help to preserve the essence of Native cultures.

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NDN Art: Contemporary Native American Art. By Charleen Touchette and Suzanne Deats. Albuquerque: Fresco Fine Arts Publications, 2003. 206 pages. \$45 paper.

The exhibition catalog *NDN Art* includes an interesting abbreviation in its title. Authors Charleen Touchette and Suzanne Deats explain in their introduction that the term *NDN* is used by reservation Indians to designate the indigenous peoples of the Americas. It is presented as an alternative to *Native American*, *Indian*, *First People*, and *American Indian*. *NDN* also has other connotations not addressed by the authors. For example, the term isn't limited to reservation usage; it is found in Native-oriented Internet chat rooms and bulletin boards—arguably a "reservation" in cyberspace—where the ubiquitous shorthand appears in fast-moving typed conversation and is incorporated into participants' screen names. In general, such shortened words are associated with an edgier, rebellious youth culture and promote an informal and vibrant form of communication. By grouping works of art under the heading of *NDN*, the authors of this book immediately set them apart from the restrictive, largely non-Native, collector-driven context often associated with the Santa Fe art market. The title suggests that the artists' work engages with their experiences as modern people. Unfortunately, the implications of the title are not fully realized.

In her essay "Diversity and Change in Indian Art," Touchette claims that aesthetic diversity and change are traditional characteristics of Native artistic practice: "NDN art is everything that art is. Political and apolitical. Tribal and cosmopolitan. Ancient and new. . . . And confrontational. It is thought-provoking, awe inspiring and surprising" (7). She briefly illuminates connections between Native artists who inspired or influenced world-class artists but who themselves were overlooked or given pejorative titles, as in the case of R. C. Gorman, who was referred to as the "Indian Picasso." That said, *NDN Art* still falls into some of the traps that ghettoize Native artists. There is a disquieting emphasis on establishing the artists' cultural authority. In some sections, the text reads like a genealogical record, detailing the accomplishments of previous generations of artists in the family. While the artists are no doubt proud of the artistic accomplishments of their parents, grandparents, siblings, and cousins, subordinating discussion of the exhibited artist to that of his or her predecessors inevitably does a disservice to that artist. At some point, the lineage begins to overpower the artwork at hand.

Touchette's essay ranges broadly, perhaps attempting to cover too much ground. Complex histories—including those of BIA boarding schools, government relocation programs, the effects of tourism, the Santa Fe art market, and the history of the Institute of American Indian Arts itself, where many of the featured artists studied or taught art—are repeatedly glossed over with only one or two sentences. In fact, no issue, historical event, institution, theme, or art movement is covered in significant depth. The artist profiles by Deats are informative and well-written but are largely biographical and fail to provide critical commentary on the reproductions of the artworks that follow each profile. Unlike exhibition catalogs such as *Indigena*, edited by Gerald McMaster and Lee-Ann Martin; *Land, Spirit, Power*, by Diana Nemiroff; and *Reservation X*, also edited by McMaster, *NDN Art* whets the appetite but does not satisfy. The edgy, controversial themes promised by the book's title and the opening of Touchette's essay are never developed. Many of the art selections are quite conservative, and the artistic media represented are somewhat limited, consisting primarily of painting and sculpture. One photographer is included—Dorothy Grandbois—and the only work of installation art or performance art is by Charlene Teters. There are, however, many notable and well-respected artists featured in *NDN Art*, such as textiles artist Ramona Sakiestewa; painter and ceramicist Les Namingha; painters Jaune Quick-to-see Smith, Rick Bartow, Fritz Scholder, and Kevin Red Star; sculptors Ed Archie Noisecat and Doug Coffin; ceramicists Al Qōyawayma and Susan Folwell; quilter Margaret Wood; and glass artist Preston Singletary, as well as a number of lesser-known artists who are now receiving greater exposure.

The book has been described in promotional literature and inside its cover as presenting a "panorama of Native American art." It is questionable whether selecting artworks based upon the artists having lived, studied, or taught in New Mexico could produce a truly "panoramic" view of Native American art. A reader should not expect *NDN Art* to provide a balanced representation of all that is happening in the world of contemporary North American Native art. There is a fair amount of art from other regions, particularly the Pacific

Northwest Coast, but—not surprisingly for a book in the New Mexico Artist Series—there is a distinct New Mexico flavor to the work as a whole.

The true value of *NDN Art* is in its lavish illustrations. There are full-page color reproductions of five artworks by each of the thirty artists included in *NDN Art*. In its wealth of visual information, *NDN Art* positively shines. Contemporary Native art receives so little exposure that any richly illustrated book on the subject is of great value.

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Negotiating for Georgia: British-Creek Relations in the Trustee Era, 1733–1752. By Julie Anne Sweet. Athens: University of Georgia Press, 2004. 267 pages. \$39.95 cloth.

In *Negotiating for Georgia*, ethnohistorian Julie Anne Sweet recaptures a harmonious yet all-too-brief era in colonial Georgia. Sweet demonstrates that Creeks and early British settlers in Georgia coexisted peacefully as a result of carefully negotiated alliances and reciprocal friendships. This era of diplomatic good feelings would not last and by the end of the Trustee period, which lasted from 1733 to 1752, mutual mistrust and tensions characterized Creek-Georgian relations. The result is an insightful analysis of the Lower Creek Indian's relationship with British Georgia.

Sweet credits the banished Yamacraw Indian leader Tomochichi and British governor James Oglethorpe for creating and sustaining the era of mutual assistance. Both leaders had ample reason to negotiate with each other. Oglethorpe and the Trustees needed the assistance of Georgia's Creek Indians because the settlers brought neither the means nor the desire for military conquest. Outnumbered and wishing to find Christian converts, the Trustees called upon Oglethorpe to secure Indian alliances. Tomochichi and the Lower Creeks similarly had interests of their own. They saw in the newcomers possibilities for better trade terms and diplomatic alliances that would provide security in the contentious Southeast. These reasons set the stage for two remarkably effective leaders to forge an intercultural alliance.

The strength of Sweet's argument lies in her analysis of the personal motives that led Oglethorpe and Tomochichi to pursue diplomatic negotiations. At a time when intercultural discord prevailed in colonial America, these two men chose a different path. Tomochichi became a broker between the Creeks and Georgians in an attempt to reassert his own importance within Creek society and to "redeem some of his lost status and heal broken kinship ties" (25). Oglethorpe also had personal reasons to enter negotiations with the Creeks. Believing in the humanity of Indians, he acted in ways that "mixed respect and admiration" for his Indian neighbors. As a result, Sweet explains, Tomochichi and Oglethorpe became both diplomatic allies and personal friends. They participated in complex negotiations that combined English and Indian customs and rituals, carefully exchanged gifts and political