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**Powerful Images: Portrayals of Native America.** Edited by Sarah E. Boehme, et al. Seattle: Museums West and the University of Washington Press, 1998. 144 pages. \$29.95 paper.

*Powerful Images: Portrayals of Native America* is a collection of catalog essays that accompanies the traveling exhibit with the same title. Traveling to eight museums from 1998 to 2000, the exhibit and this book/museum catalog are organized around an analysis of perceptions of Native Americans and what governed the creation of these perceptions. Reflecting on views of Native Americans from both indigenous perspectives and external viewpoints, the curators and writers highlight various symbols related to images of United States and Canadian Indian cultures.

These images from the colonial era to contemporary times are presented to encourage viewers to understand how their own perceptions of Native Americans came into being and how these images usually generalize or stereotype Native peoples. Readers of the book and exhibit viewers are given an historical analysis of United States and Canadian culture as it relates to the colonization of Native peoples, the appropriation of some aspects of Native cultures, and the collection of artifacts, portraits, and the like to document supposedly dead or dying cultures.

*Powerful Images* illuminates the role museums have played in establishing and perpetuating public perceptions of Native American culture. Information on the first museums exhibiting collections of portraits of prominent Indians by George Catlin and Charles Bird King; the Peale Museum that interpreted Indian objects collected at the foot of the Rockies as early as 1819; still-life images of Native Americans created by Seth Eastman; and a consortium of ten North American museums dedicated to history, art, and cultures of the West are provided in a diversity of exhibit essays that offer commentaries on changes occurring in Native American societies.

Dave Warren (Santa Clara Tewa), who wrote the introduction, states that the Native American essayists are voicing their frustrations as they attempt to educate and explain art's meaning in a wider, more encompassing context of unprecedented changes in Native communities. Authors Gerald T. Conaty and Clifford Crane Bear (Siksika Nation) note the positive effects museums can have in cultural renewal by offering access to sacred objects that can help First Nations peoples in rebuilding relationships that have been disrupted and in restoration of cultural memories that may be forgotten. Both authors suggest that as First Nations share with museum personnel, museums will become more aware of sacred objects' significance and their multi-layered meanings in indigenous societies. This in turn will promote greater cultural awareness and understanding. It seems wrong that the museum should act as the site of First Nations cultural renewal and outreach to non-Natives. Why are these objects not returned to the tribes and reserves for ritual ceremonies? Why can't Euro-Canadians and museum personnel visit with First Nations peoples on their reserves to learn about traditional objects? Perhaps Canada does not have a law similar to the US repatriation act. Such issues, however, need to be addressed and clarified by Crane Bear and the other book contributors.

Writer Emma I. Hansen (Pawnee) poses questions relating to the gray area between art and ethnographic artifact. What purpose do objects serve within cultural systems? How are objects interpreted if a culture does not have a specific word for *art*? A critic of Indian art's categorization and analysis by non-Native scholars, Hansen explains the spiritual significance of Plains and Southwest "art" objects that are used in conjunction with songs and prayers and how the actual process of creating the object is as important as the final product.

Euramerican portrayals of Indians as timeless are discussed in Sarah E. Boehme's interpretations of painted and photographed portraits of Indians. Strategies that painters and photographers used to always present Indians as living in the past included leaving out any background indicators of recent times such as telephone poles and wires or modern buildings. Artists often would pose Indians in traditional clothing collected by the artists rather than a mixture of old and new clothing items worn by many Native peoples. The 1905 photo *Cheyenne Warriors* by Edward S. Curtis appears to be a convincing image of reality with proud men sitting on horses as they gaze across the prairie. However, recent investigations indicate that Curtis invented many of his images by choosing the regalia and posing the subjects. Numerous other staged scenes or stereotyped images are presented by artists such as George Catlin, John Mix Stanley, James Earle Fraser, and Frederic Remington. In contrast, the 1978 *A Contemporary Sioux* by James Bama portrays a man dressed in a contemporary powwow ribbon shirt, wearing a bone choker, braids, and a feather in his hair. The photo maintains a relationship with the past while existing in the modern world. The figure stands in front of an urban wall with crumbling plaster and a printed message that echoes the theme of the lack of place and space for some Indians in mainstream US society: NO PARKING VIOLATORS TOWED AWAY. The Indian figure is analogous to a car. Both are allotted limited space and may be towed or moved away at any time.

Portrayals of Native Americans in popular culture and kitsch are described by James H. Nottage and Native American artists' visual expressions of their own culture are highlighted by Mike Leslie. Examples are given of stereotypes invented by the creators of literature, theater, film, television, advertising, marketing, and sports teams—images that reach a much wider audience than the typical museum visitor. Of particular interest to history buffs is an 1890s Wild West rubber stamp coloring set, Buffalo Bill's Wild West film posters, food packaging adorned with Indian "princesses" such as Prairie Belle and Indian Bell, and Indian play-clothes for children. Also included in the exhibit and catalog are Native American-designed kitsch objects such as a 1990 Hopi gourd rattle with a Mickey Mouse face.

The final chapter, "Native American Artists—Expressing Their Own Identity," discusses the need for dialogue between Native American artists, art experts, patrons, and tribal leaders to overcome the obstacles that arise when Native American art is defined and interpreted by persons outside the culture. The author refers to Indian artist Oscar Howe's 1958 statement that it is not a matter of defining Native American art, but of who is defining and why. A strength of this chapter is the inclusion of Indian artists' statements in con-

junction with the color reproductions. Long quotes from contemporary Native American artists like David Bradley, Bently Sprang, Kay Walkingstick, Dan Lomahaftewa, Lloyd Oxendine, Oscar Howe, Jaune Quick-to-See-Smith, Truman Lowe, and Rick Hall are refreshing after viewing pages and pages of stereotyped statements and visual images. Allan Houser's 1980 bronze sculpture, *Sounds of the Night*, Grey Cohoe's etching, *Yei Bi Chei Dancers*, Dan Lomahaftewa's 1994 collagraph, *Spring Arrival*, Wayne Eagleboy's 1971 mixed media, *American Flag*, Oscar Howe's 1973 painting, *Sundance*, and Jean La Marr's 1990 serigraph, *Some Kind of Buckaroo*, really evoke the books' title.

A major strength of the book as a whole is the abundance of color reproductions covering a wide time span, including images created by Natives and non-Natives. Its weaknesses include geographic ethnocentrism and sexist language. For example, statements about gaining a better understanding of American and Canadian societies fail to consider that Canada is also in America and thus American. A more accurate statement would refer to United States and Canadian societies. On page 80 and other pages, Indian is referred to in the masculine pronoun as *him* or *he*.

After seeing the exhibit at the Eiteljorg Museum of American Indian Art, I highly recommend that readers try to attend the show as it travels to museums in their region. Five-hundred years after the arrival of Columbus to the Americas, the cultural influences acting on Native American art and culture remain varied and complex. Many aesthetic and cultural changes have taken place in the twentieth century as Native peoples have participated more fully in the dominant culture and have incorporated artistic traditions from many cultures into their own traditions. Native American artists are developing new definitions of Indian art. Although contemporary Native American culture has lost some of its early symbolism and rituals because of cultural change and assimilation, its essence remains. Native American thinking has not ever separated art from life, what is beautiful from what is functional. Art, beauty, and spirituality are intertwined in the routine of living. The Native American aesthetic has survived colonialism, servitude, genocide, racial discrimination, and rapid technological change. As author Emma I. Hansen so eloquently states in *Powerful Images*, "For native people today, the object speaks to the spirit and endurance of tribal cultures and provides a key to understanding the past, the present, the people who went before them, and their own generation" (p. 24).

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**Rethinking Hopi Ethnography.** By Peter M. Whiteley. Washington, D.C.: Smithsonian Institute Press, 1998. 285 pages. \$39.95 cloth; \$18.95 paper.

In the wake of intense ethnographic studies done on the Hopi, Peter Whiteley's book, *Rethinking Hopi Ethnography*, explores ways in which Hopi politics, history, and perspectives could be joined with existing and future anthropological knowledge.