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various ethnographers' unpublished field notes, and reports extensive oral family history covering more than a hundred years. Particularly important is a body of material describing the introduction and ritual of the Silas John, Holy Ground Movement from Whiteriver on the White Mountain Apache Reservation to the Mescalero Reservation and the Chiricahua Apaches living there. It is a far superior work, and I recommend it highly. Unfortunately, I cannot do the same for *Women of the Apache Nation*. I find it too romanticized and shallow in its treatment of the subject matter.

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Women of the Native Struggle: Portraits and Testimony of Native American Women. Edited and with photos by Ronnie Farley. New York: Orion Books, 1993. 158 pages. \$25.00 cloth; \$22.00 paper.

Women of the Native Struggle is essentially a contemplative and moving photographic essay compiled by New York photographer/artist Ronnie Farley, who was commissioned in 1988 by an alternative educational organization in New York to travel the land and record the lives of contemporary Native American women. Following a brief introduction and preface, the book consists almost entirely of photographs and quotations—portraits and testimony—of Indian women of all ages, occupations, and tribal affiliations. It is divided thematically into sections pertaining to children and family, traditions, the earth, relations with non-Indians, and so forth. All individuals are identified by name and tribe, and often geographical location and date as well, giving them a solid identity in this very real world.

Farley's dignified black-and-white photography of native women and their societies adorns each page. Interestingly, each picture sits on the page within a border previously drawn in felt-tip marker, giving the reader/viewer the intimate impression of leafing through someone's carefully compiled scrapbook. These are not the staged, predictable photographs of shawl-clad Indian women with baskets and cradle boards. The photographs are not tinted in sepia tone for that "timeless quality" often sought by those who would persist in depicting Native American life as a long-extinct phenomenon existing only in some bygone era. Farley

has resisted emulating the Edward Curtis technique of cropping out or removing elements that seem incongruous to mainstream American notions of "Indianness." Instead she has presented us with memorable images of contemporary Native American women living the many diverse lifestyles that characterize our complex modern society, of which Indian women are a part.

Here are women working in print shops, dance studios, cattle ranches, and kitchens; here are women alone, or talking to each other, to their children and husbands, to their pets. There are portraits of women preparing the wool from their sheep or cutting moose meat or making quilts, juxtaposed with pictures of women in the maternity ward of a modern hospital or demonstrating against forced relocation at Big Mountain. Here are women standing on rocky bluffs or walking along a solitary Pacific Ocean beach, interspersed with women sitting on city park benches and on balconies overlooking San Francisco.

Farley also includes photographs of reservation lands, historic sites, wildlife, and local environments—some still pristine, but others denuded and debased—to accompany the powerful words of women speaking about the earth and its many woes. There are also photos of the immensely tacky and exploitive images of Indians and Indian life plastered across contemporary billboards, storefronts and tourist facilities throughout the United States. The overall effect of such a collage of portraits and images and impressions is a subtly powerful immersion into the world of Native American women, a world often rendered invisible by the mad, competitive rush that is mainstream American society. The reader/viewer wants to experience more of that world.

Accompanying and complementing Farley's photographic images are the startling and inspiring words of Indian women themselves, young and old, urban and rural, at long last able to speak on their own behalf. The voices of elders remember the forced disintegration of Indian families, the boarding schools and other close scrapes with cultural extinction in the twentieth century. They recall days past when subsistence came from the bounty of the land, but add, "We always have to run to Safeway now and buy our groceries" (p. 28). Here are the voices of women struggling to reconcile two worlds and to understand more clearly their relationship with the dominant society in general and non-Indian women in particular. Says a Tulalip woman, "It is going to be the job of Native women to begin teaching other women what their roles are" in regard to

the changes “that are taking place on this Mother Earth that will affect us all” (p. 83).

Here are mothers and grandmothers worried about the future of their children and their tribe; here are children worried about their parents and grandparents. A Paiute art instructor, talking about her students, explains, “I see alcoholism, abuse, and even edges of suicide coming out in their artwork” (p. 131). A five-year-old Santee Sioux says, “I also get scared when they want to put the waste dump on Prairie Island—my grandma lives there” (p. 126). Here, too, are the voices of Indian women who sometimes face the condemnation of their own people: a lesbian mother who attends a gathering of Two Spirit people in Minneapolis but says, “I still fear rejection among Indian people because of homophobia” (p. 57); AIM activists who have lost loved ones at the hands of fellow Indians and who worry about reprisals from many sides; a woman who observes that when “outsiders rush in to provide expertise and to take over our struggle, we end up fighting one another” (p. 116).

The one weakness of the book is the rather awkwardly written introduction by Anna Lee Walters, which does little to enhance the overall work. The preface by the author/photographer herself, in which she describes her first experience traveling to an Indian reservation and her motivations for getting involved in this project, is excellent and sets the stage for the photographs and testimonies to come.

This book would be useful and enjoyable in a variety of settings and disciplines. Any person, native or not, who is interested in experiencing and learning more about the daily world of indigenous peoples in our society would be very moved by this book. Courses on photography, the humanities, gender studies, and Native American culture and literature could easily incorporate such a work into the curriculum. Although this book does not approach the subject from a social science perspective, those of us who teach in the social science disciplines might seriously consider adding a more humanistic dimension to our courses by the inclusion of works of this kind, where the “objects” of study can tell their own stories, for a change.

Women of the Native Struggle beautifully portrays the personal and social battles fought by contemporary Indian women each day to maintain their balance in a precarious world. To teach the children skills for survival in a modern world while retaining a reverence for history and tradition; to discover dormant strengths

and abilities in oneself when encountering illness and despair; to restore and maintain a holistic sense of identity and purpose in an alienated, fragmented global society—this is the native struggle. As one woman testifies in this book, “The backbone of any struggle is the women.” Those who know anything at all about the social and spiritual battles of disenfranchised people anywhere on earth know this is true.

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