

is then minimal. This omission leaves the reader wondering if the powwow is also a gathering space for the Ho-Chunk communities and the influence of the powwow on Nebraska Ho-Chunk.

The last chapters highlight the voices of the Ho-Chunk powwow emcees and elders. The author discusses the role of the emcees in organizing and preparing expectations for the audience, dancers, and drums participating in the powwow. However, he excludes the humorous role of entertainer that emcees also play. Since Arndt is clear that this text “speaks to an academic audience seeking to learn from Ho-Chunk powwows,” it can be presumed that many readers might not be familiar with Indian humor and the entertaining qualities of the emcee in general (251). Lacking any explicit reference or further context, some of the humorous quips of the emcees included may be lost on the uninformed reader as a result.

Not only a worthwhile read that offers an opportunity for further study, *Ho-Chunk Powwows and the Politics of Tradition* can also be considered a roadmap for scholars who are interested in studying powwows, politics, and economic development. Additionally, allied scholars working with Native American communities can learn from his research approach and collaboration methods while working with community members. Arndt is successful in his research goal to learn about the “significance of cultural performance to social life” and the “value of indigenous cultural performance in the struggle for survival amid the changes brought by settler colonialism” (19).

Angel M. Hinzo  
University of California, Davis

**Horace Poolaw: Photographer of American Indian Modernity.** By Laura E. Smith. Lincoln: University of Nebraska Press, 2016. 197 pages. \$45.00 cloth and electronic.

Horace Poolaw (Kiowa) shot countless photographs—portraits, environmental portraits, gatherings and fairs, pageants and families—during a time of enormous upheaval and change for all Native peoples. Laura Smith brings careful attention to Poolaw’s work, and situates it within the complicated intersections of assimilation policies, Native resistance, the chronicling of the “Native authentic,” and the practices of modernism. It is an excellent site for sustained analysis, and her concept of the “entanglement” of histories, image-making, art histories, and self-representation is useful. But the book also contains an unresolved tension. On the one hand, Poolaw is recognized as a modern Native photographer who renders complicated Native subjects. They speak back to the camera *through* the camera, as resistant subjects who, with the photographer’s insight, bend new technologies to construct new (modern) identities. On the other, the camera records only what it sees, and many of these resistances are projected through Smith’s speculative assessment of the subject’s own awareness.

As a device, the camera “seemed to confirm truths about identities or cultures, truths that could begin to challenge those widely held demeaning beliefs about Indians” (xxvi); “self-representation” is both an expression of sovereignty and narrative control.

Poolaw's work challenges ongoing understandings and uses of images of Native people, and the book is to be commended for careful considerations of genre-slipping vaudeville, Indian fairs and pageants, and Wild West show performers to draw attention to popular performances of identity, the consideration of audiences, and the expectations and challenges in the formation of the "Native American subject."

Smith's study "is informed by an understanding of photography as a social construction. . . . Poolaw's portraits are slippery objects. . . . Their truths depend on who is looking at the image, in addition to their subjects' and makers' desires" (xxviii). Each chapter pays careful attention to the slippage of Poolaw's images as they navigate between shifting registers of tradition, authenticity, and modern Kiowa and Native appropriation of new technologies and subjectivities. But Smith's arguments are sometimes hindered by her attempts to build bridges between formalist and social constructivist readings. In one example, "vehemence" is read in the "animated body" of Kiowa George, seated as one of three subjects on chairs in the front yard of the Poolaw allotment, frozen in mid-gesture, his whole gesturing body serving as a "symbol of Kiowa historical knowledge" (8). Yet no one Smith speaks with remembers the photo's "specific circumstances," and there is little to support this reading above any other. To be clear, this kind of interpretive work is difficult; photographs are slippery objects—curious representations of moments stripped from time. They offer opportunities for almost limitless recontextualizations, readings, and interpretations. We cannot know what moment is actually being documented in this image, what moments may have preceded it, and which may have followed. We have the one photograph on which to hang our understandings and hypotheses, and the danger that the analysis can sound authoritative without standing on particularly firm ground.

The breadth of Smith's analysis is well deployed in her consideration of the photographs' "subversive messages" (18) of resistance to federal assimilation programs. But the "subversive power" in images that include traditional dress, rifles, or beadwork can also speak to a set of popular expectations for an imagined Indian "Other." While the argument that Indians portraying themselves *as* themselves managed to reroute the narrative of "pageants of progress," bending them to Native assertions of sovereignty and identity, "the pageant's reliance on Western entertainments tropes such as the stagecoach raid [also] greatly undermined their efforts" (66). The formative powers of photographic image-making in the performance of contemporary identities and sovereignties in both Native and non-Native registers is an essential recognition to be made here.

Smith draws careful attention to the exchange or circulation value of portraits as postcards as well, suggesting they were also "significant vehicles for colonial misinformation about Plains peoples. . . . The local indigenous postcard market, to which Poolaw and Long catered, made a possible counterdiscourse" (96). How this is possible remains somewhat unclear—was it a difference in appearance or circulation? As an explanation for their singularity, Smith offers: "The steady stance and poise of the elder men in Poolaw's postcards convey a lack of inhibition and a sense of sincerity or thoughtfulness" (99). I must admit, this brings to mind photographer Duane Michals's caution on reading portraits: "To interpret wrinkles as character is insult not insight."

The “pensive postures” that Smith reads as reflections of “cultural wisdom” may be open to some further interrogation (100).

Smith recognizes the use of “inauthentic” props in some of the images as helping them “conform to the standards of the popular Plains Indian chief or noble warrior imagery” (104). This is intriguing, but it also begs the question of how one “reads” Poolaw photographs as against the grain of existing images of Native photographs, unsettling different currents of Indian imagery, especially as the white imaginary of Indian authenticity made it difficult to recognize Indians when they were not performing “Indianness.” The motivations for sitting for Poolaw were multiple, and sometimes conflicting; here I am thinking about Bruce Poolaw, shifting between presenting a marketable image of the “performing Indian” (and the performance of being Indian), and presenting himself as a relative of Poolaw or as a contemporary tribal member, among other possibilities. While Poolaw uses planes and automobiles in his images to anchor “his subjects to each other and firmly within a specific place” (126), such assertions muddy the distinctions between of propped images and images as “found” tableaux. Either the photograph serves as a “mirror to nature” (a solely mechanical recording device), or its interpretive component (inescapable and fully embedded in the practice of photography) is its primary message.

The book’s concept of entanglement is particularly significant, as is its fundamental questioning of a modernism that fails to recognize and include Native artists. These are important issues, especially as shifts in cultural patrimony and abilities to tell and house alternative Native histories have grown. Placing Horace Poolaw in the trajectory of a new Indian modernism makes very good sense, but the analyses put into place to support this assertion are sometimes strained between practices of formalist readings and interpretation, speculation, and some under-consideration of other forces (both technological and market) that had significant effects on Poolaw’s photography—and that contradict assertions that the identities pictured were fully socially constructed representations of “Indianness.”

*John J. Bodinger de Uriarte*  
Susquehanna University

**Indian Baskets of Northern California and Oregon.** By Ralph Shanks. Edited by Lisa Woo Shanks. Novato: Costaño Books in association with the Miwok Archaeological Preserve of Marin, 2015. 168 pages. \$39.95 cloth.

Ralph Shanks presents a thoroughly researched guide to basketry in the third volume of his *Indian Baskets of California and Oregon* series. The material is introduced in a format that is easy to follow and understand, especially for readers unfamiliar with basketry from the region. Drawing upon years of technical analysis and scholarly research, Shanks highlights the main characteristics of each community’s basketry and discusses in detail distinguishing techniques and materials that weavers traditionally used. Examples of baskets in prominent international collections are illustrated in 147