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institution of the draft or the activities on the Indian homefront).

Taken as a whole, Alison R. Bernstein's book provides a solid historical analysis of the events of World War II that most affected American Indians. It serves as a balance to the recent focus on federal policy, reminding us that events and people sometimes transcend legislation.

Susan Applegate Krouse
Nazareth College of Rochester

Anasazi and Pueblo Painting. By J. J. Brody. Albuquerque: University of New Mexico Press, 1991. 191 pages. \$35.00 cloth.

J. J. Brody provides the reader with an uncommon perspective of Anasazi art: the classification of the art of the ancient settlers of Arizona and New Mexico—predecessors of contemporary Pueblo Indians—in relation to Euro-American art. Only since Paul Cezanne (1839–1906) have we been able to appreciate artistically and aesthetically the two-dimensionality of Anasazi expression. Only since Marcel Duchamp's first *Ready-Made* (1913) have we learned to accept Anasazi painting as fine art in a museum context. Anasazi and Pueblo paintings have become art by definition or, as ethnic art specialist Jacques Maquet would say, by metamorphosis. For the original creators, the paintings, masks, and murals were not art.

If not art, what were they then, and what was their purpose? Brody makes it clear that he is an art historian, not an anthropologist. Therefore, he can only speculate about the possible ceremonial or ideological use of rock art and mural paintings and about their potential creation by shamans or ritually trained men. He tentatively concludes that "painting was an activity, which could be practiced by almost any individual with the interest, the skill, and the opportunity to learn" (p. 43).

Anasazi and Pueblo Painting leads the reader through an art historical journey from roughly seven thousand years ago to 1900, exploring the Kiva murals of Kuaua, the Pottery Mound, the Hopi sites at Awatovi and Kawaika-a, and other painted surfaces like the pottery of the Hohokam, Mogollon, and Anasazi. Brody describes individual styles and structures and relates them perceptively to other cultural expressions of the time. Similarities between the rational, geometric structure of architecture and the

pottery painting confirm his original assumption: "All visual expressive arts of the Anasazi and their Pueblo Indian descendants were part of a single, uniform, unifying tradition" (p. xiv).

Brody devotes one chapter to open air sites located at Abo and San Cristobal. The rock art compositions found there are loosely structured. The pictorial space is without visible borders and is covered with varying, often seemingly unrelated motifs. Still, Brody considers them iconographically and stylistically related to mural paintings. For example, four-pointed stars or horned and feathered serpents can be found in petroglyphs as well as in mural paintings.

Brody compares a rock shelter with an "elaborate environmental construction made by some post-modern artist" (p. 122). He notes the interactive qualities of rock art, which invite the observer to look for the figures and designs and to discover new configurations within the rocks. Brody uses this perception of the visual, pictorial, tactile, and narrative potential of the petroglyphs to link them with contemporary aesthetic concerns. As for the purposes of rock art sites, Brody suggests possible ritual and recreational uses, perhaps for activities to pass time and to relieve boredom. (Campbell Grant, an American expert on rock art who is neither quoted nor listed in Brody's bibliography, expands on rock artists' intentions. In *Rock Art of the American Indian* [1967], Grant describes and analyzes five categories of rock art: ceremonial art, records of important events, mnemonic symbols, clan symbols, and doodling and copying of ancient designs.)

Brody discusses the concept of impermanence in art: All visual expressions of the Anasazi and their Pueblo Indian descendants are impermanent art forms. Rock art has been and is continually altered, mutilated, or overlaid by later artists or people with access to art sites. It is changed and weathered by the elements, by mold, and by erosion. The artists seemed aware of this but were not disturbed by it. Murals have been painted over with up to a one hundred layers. Dry paintings have been destroyed after they fulfilled their ceremonial purpose. Masks were repainted before every use, then finally left to disintegrate. In reality, it is only the anxious mind of the historian that wants to preserve these basically impermanent expressions apart from their original functions. Brody concludes that all Anasazi art was meant for nature to reclaim.

An active exchange took place between nature and the domestic realm. Old masks and pieces of pottery could be found disintegrating in pueblos, while petroglyphs decomposed in the elements. Just as nature took its course inside the domestic domain, cultural

expressions ventured out into nature's realm, in the form of rock art or nature shrines. As limitless and open as the land is in New Mexico, so is the rock art that challenges that space. In contrast, the domestic space of the Pueblo and Anasazi is narrow, defined, structured, and inwardly directed. So is the art of this realm, the architecture, the pottery, and the utilitarian objects.

Kiva murals seem to occupy a transitional position between the natural and the domestic realms. Murals are often confined by a band at the bottom and stylized clouds and rainbows at the top. The ceiling represents the Milky Way and a ladder the rainbow through which people can enter the sacred space. Figures and paintings smaller than life size are depicted all around the kiva, creating the impression of a "window looking out on another world" (p. 105).

Reports of Pueblo ceremonies in the nineteenth century describe the paintings as only a minor element in the "ritual theater." The main focus were the altars, consisting of many painted, movable objects that were crucial to reenact the ceremonial drama. Brody describes briefly the Hopi Snake Dance, in which living snakes were thrown onto a dry painting in order to transform them into messengers who would help create lightning and rain. In the Palulukonti ritual of the Hopi, horned serpent puppets emerged through a painted cloth curtain and attempted to destroy a miniature cornfield. They fought with each other and with human actors to ensure the return of the sun after a long winter.

The main characters of the rituals were also depicted in the motifs of the murals: horned serpents; deer and antelope for hunting rituals; the "pets of the gods"—mountain lion, bear, wildcat, and wolf; as well as the famous flute player, who has many identities. He is "Montezuma's messenger" and also Poseyuma, the culture god of the Pueblo who taught them to paint. He is also sometimes identified as Jesus. Poseyuma has importance in another theme of Brody's book: the assimilation and integration of foreign influences and religions into Pueblo painting. According to Brody, Catholic churches painted by Pueblo artists with friezes of rainbows, cloud symbols, and geometric designs served the same purpose as if they were made in a non-Christian context. They are prayers for the all-important rain and the fertility of the fields and hunting grounds.

Creating art, Brody argues, was "a multifaceted integrative force that bespoke the unity of Pueblo life of an earlier day" (p. 169). The unity of art, social, religious, and economic life in Pueblo

society is well known. Brody takes a competent, chronological, and contemporary look at the art. Readers wishing to learn about other aspects of Pueblo life and ceremonialism might refer to the accounts of Armin Geertz, *Hopi Research* (1987), Alfonso Ortiz, *Handbook of North American Indians* (1979), and Elsie Clews Parsons, *Pueblo Indian Religion* (1936).

Cornelia Feye

Carl Wimar: Chronicler of the Missouri River Frontier. By Rick Stewart, Joseph D. Ketner II, and Angela L. Miller. New York: Abrams, 1991. 264 pages. \$49.95 cloth.

Many readers will be familiar with some of Carl Wimar's paintings. *The Captive Charger* (1854), *The Attack on the Emigrant Train* (1856), *The Buffalo Hunt* (1860), the Seminole Chief Billy Bowlegs (1861), and various versions of *The Abduction of Daniel Boone's Daughter* have appeared in numerous collections of Western art. Wimar's works molded and reflected attitudes about the frontier at a transitional time in its history and influenced later Western myth makers. The German-born artist who made St. Louis his home depicted in romantic and imaginative terms an epic struggle for the West in which hardy pioneers wrested the land from the Indians. Many of Wimar's Native Americans appear as muscular figures from classical art, some even clad in antique drapery, and he often suffused his subjects in heavily atmospheric sunsets, conventional symbolism for the passing of their way of life.

This handsome, "coffee table" book opens with two dozen color plates and contains numerous black-and-white illustrations integrated throughout the text to complement discussions of Wimar's work and to provide examples of the art of others who influenced him. The rich illustrations alone make the book worth owning, but it is more than just a picture book; it is also a portrait of the artist and his place in the art of the West.

Wimar's life and career were tragically short; he died of tuberculosis at the age of thirty-four. Given the nature of this book, one does not get a sense of the artist with all his human frailties, ambitions, and tragedies to the depth that Brian Dippie succeeds in conveying in *Catlin and His Contemporaries* (1990), but each of the three authors nevertheless provides an informative discussion of a different phase of Wimar's work.