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in some contemporary Native literary tradition. Is this a work in the tradition of James Welch? No, not enough assimilationist conflict. McNickle? No, no policy references. Owens? No, not enough mixed-blood angst. Hillerman? Admittedly, I began to forget my initial goal. My point is not so much that there is a checklist that can be generated to determine a novel's "Nativeness" but that the opportunities available to publish new Native writers and develop a richer literary landscape are few and far between. I could not help feeling as I read this novel that the energy and resources poured into a marginally Native story (if simply adding Indian into the mix makes it so) were misdirected from a Native author whose work could be that cutting-edge text or nationalist masterpiece that will break the field wide open. Or, at least have a few more references to frybread, wild rice, or an actual tribal affiliation! Lest anyone be offended, I am only half-serious—sort of.

As a final comment, there have been recent calls for contemporary Native literature to move beyond narratives of Indian-white conflict and post-contact trauma in favor of narratives that represent the multiple layers and varied interests of contemporary Native life or that simply tell a Native story. However, sprinkling in a few generic Indian references or simply making Native identity an adjective is not a way to answer such a call for new topics in Native literature but a very old and cheap way to create an "outsider" everyman in contemporary American fiction. What worries this reviewer is that works published in a series titled "American Indian Literature and Critical Studies" are taken to be some of the best of what Native writers have to offer. One would hope that publishers of series such as this one would search out first-time Native novelists that push the boundaries of what we call Native literature in some provocative and useful way, not make Native representation a stock convention or simply a way to get published.

*Dorothy A. Nason*

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**Native Modernism: The Art of George Morrison and Allan Houser.** Edited by Truman Lowe. Seattle: Smithsonian National Museum of the American Indian Art and University of Washington Press. 2005. 128 pages. \$35.00 paper.

*Native Modernism*, edited by Truman Lowe, is a sensitive, exceptional, and much-appreciated work on the careers of artists George Morrison and Allan Houser, whose voices are heard in many narrative passages throughout this work. Both men saw themselves simply as artists; their American Indian identity was but one aspect of their work. Each also believed that critics treated Native aesthetic production as less than equal compared to that of non-Native artists. For Morrison and Houser, it was important to be considered an artist first and foremost.

The foreword by Richard West notes that each artist possessed a significant and distinctive artistic vision. Neither created "Indian-only" artwork. The influences of twentieth-century international art movements are represented

throughout their work. West relates how each contributor to *Native Modernism* was selected to provide a particular perspective that reflects indigenous cultural values. Taken as a whole, the four essays perfectly describe the influence of the post–World War II modern art world on twentieth-century Indian art.

Lowe sees Morrison and Houser as contemporaries who share certain elements of artistic style, background, and personal history but possess quite dissimilar artistic visions. He provides excellent background information on early-twentieth-century art movements and federal art policy and development, discussing John Collier (commissioner of the Bureau of Indian Affairs), Dorothy Dunn, and the controversial Santa Fe School as major influences on twentieth-century Indian artistic style. Lowe's one-paragraph summaries of how early stylistic developments affected each artist are especially revealing.

Early experiences—including boarding school and Euro-Western and American Indian art studies—led Morrison and Houser to recognize that they did not fit the ideal of an “Indian artist” (15). Each questioned the definition of Indian art as he developed his own work. Late in their careers, both expressed a desire for a final retrospective show, speaking about their imminent death and the importance of completing final artistic projects.

The civil rights movement of the 1960s and 1970s had a profound effect on the art of Morrison and Houser. Their works recognized the rise of social and political awareness and began to reflect social conditions for the Indian.

Gerald Vizenor critically evaluates the artists' work, singling out Morrison's horizon line and Houser's figures as reflections of indigenous oral histories and languages. Vizenor states that Morrison's early artistic development was rooted in a true perception of Anishinabe/Objibwe land and water forms. Morrison, in turn, describes his sensitivity to color and how he became an artist. Never one to give primacy to the role of ethnic identity in his art, he wrote, “The identities of artists do not decide the meaning or determine the merit of the art” (15).

Born on the shores of Lake Superior, Morrison juxtaposed colors in his work in ways that reflect his Lakes ancestry. The horizon line and water became formal elements in his pieces. “The streak of light on the horizon is what sparked many starting points in my paintings,” he said (44). He attempted to capture and express the nature of water in his paintings, incorporating copious images of water in all its forms. The ever-shifting natural light constantly altered the appearance of the water's surface, and he explored those changes in his work.

Morrison was recognized among other notable American and European artists in New York City during the 1950s. As a respected artist, Morrison participated in many mainstream exhibitions, not just the exotic Indian show, Vizenor notes. His most popular and collectible pieces were his wood collages. The photographs of these collages in *Native Modernism* are especially valuable since many of them were sold to private collectors before completion and have not been publicly seen until now. Vizenor ends his essay with a poignant account of Morrison's chronic relapses of lymphomatic disease, which eventually ended his life.

N. Scott Momaday's essay on Houser makes the claim that artwork is always an act of personal expression, and Houser's art was no exception. He acknowledges that Houser's faithful Southern Plains perspectives influenced his own work and career.

Houser's art explored Southern Plains subjects that were appreciated by the mainstream. Momaday characterizes Houser's work as "poetically reflective and connected to the Southern Plains perspective" (70). Buyers were attracted to the essence of romanticism that pervaded Houser's works, which depicted an era of suffering and harsh conditions for Indians. "Art is a testament to cultural survival," Momaday states (77).

The essay by Gail Tremblay, a Euro-Western critic, explains how non-Indian collectors perceived Indian art, a perception that was redefined by Morrison and Houser. These two artists created a paradigm shift that forced the mainstream modern art world to recognize their exceptional talents. Tremblay also discusses the distinction between fine art and the traditional crafts practiced by Indians during this time. Her review of the conditions and poverty of Houser's family during his school years and his training at the Dorothy Dunn School reveals how these circumstances became the catalysts that changed his art. His eventual departure from the Dunn-sanctioned style allowed him to develop his own fresco style of painting and express his vision. His first sculptural commission, *Comrade in Mourning*, undertaken at the beginning of his artistic career, put him on the path to success. However, little information on his career at the American Institute of Indian Arts is included.

Houser's view of female models was quite different from how they were regarded in Euro-Western art. Tremblay states that Houser saw women as the center of indigenous power and thus greatly respected them for their role in tribal society. The Euro-Westerner could never understand this view of women, Houser believed, and thus had no understanding of the innate strength of women. Tremblay provides lengthy quotes by Houser that support her analysis.

Each artist's background reflected his Indianness, which was not something "put on" for others as an exotic pretense. Yet they still felt their art could speak its truth to the larger, non-Native world just as well as the art of their contemporaries. This position threads through all of the essays in *Native Modernism*. No critic expected Picasso to represent only Spain as an artist, and Jackson Pollock did not represent only the American view in his work—each artist presented a "global" reaction. Yet Morrison and Houser always felt that being born Indian limited how members of the art world viewed their art, a constraint they worked to overcome.

This book is a critical introduction to two giants in twentieth-century American Indian art. Their works reflect the twentieth-century acceptance of Indian artists on equal terms into the modern art world. The essays by Momaday and Lowe outline the possibilities for twenty-first-century art by drawing connections between Morrison and Houser and world art movements.

*Native Modernism* includes exceptional photographs, vibrant and colorful, that are reproduced on substantial paper and accompanied by detailed

captions. The numerous photographs wonderfully illustrate the growth of each artist over time and represent their works, family, career, and personal life histories and are supplemented by early sketches, plans, and drawings. Chronological biographies and comprehensive exhibition information are also included.

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**Native Pathways: American Indian Culture and Economic Development in the Twentieth Century.** Edited by Brian Hosmer and Colleen O’Neill, with a foreword by Donald L. Fixico. Boulder: University Press of Colorado, 2004. 354 pages. \$65.00 cloth; \$26.95 paper.

Editors Brian Hosmer and Colleen O’Neill have assembled a collection of research essays on American Indian culture and economic development in the twentieth century. In his foreword to *Native Pathways*, Donald Fixico notes that it was not until the latter part of the twentieth century that American Indians became a recognized force within the United States economy. That, of course, was mainly a consequence of the development of Indian gaming. Long before the fateful 1988 Supreme Court decisions that led to the Indian gaming revolution, however, American Indian people had many ways of blending in with the larger economic society. The terms *path* or *pathways* are often used symbolically to describe a life journey, and the metaphor applies here as well. The editors note that the use of the plural in the title indicates that there were many tribal adaptations to local economies.

Written by a group of Native and non-Native historians, anthropologists, and sociologists who provide a healthy mix of perspectives, *Native Pathways* is truly representative of the interdisciplinary nature of Native American studies. Any issue relating to American Indian affairs is always best understood when viewed from a tribal (read cultural) perspective and within the context of the times. That is, what is happening in Indian Country usually reflects what is happening elsewhere in America at the time. There are few comprehensive works that specifically examine American Indian economic history, and even some of those have been criticized for not including an economist among the contributors. While none of the essays in *Native Pathways* was written by an economist, that does not detract from its significant contributions since—as the subtitle indicates—the volume places culture before economics. Viewing Indian economic history and development through a strictly economic lens would not give a complete picture; tribal cultures are much too complex to be easily categorized into discrete academic disciplines.

Coeditor O’Neill opens with a reexamination of classifications often attached to Indian people—such as “traditional,” “progressive,” and “modern”—and acknowledges that such terms are, after all, Euro-American constructs. Naive labels and references to Indian people in the past tense are obsolete. This book debunks the notion that Indians resisted economic