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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

development. The idea that one could not be an Indian who followed “traditional” cultural practices and a businessperson at the same time is also deconstructed. The overly simplistic opposition of “traditional” versus “progressive” tends to ignore how these attributes overlap in certain venues. The various pathways that Indian people took toward improving their personal and tribal economies are the basis of the twelve case study chapters. The editors divided the volume into two main parts: tribal efforts at commercial incorporation in the capitalist market, and individual and gendered relationships within the labor market. *Native Pathways* concludes with chapters examining methodology and theoretical implications.

The first part of the volume examines commerce and incorporation. A discussion of oil leasing as a cultural enterprise examines the Blackfeet Reservation and the intratribal dynamics of the “full-blood versus mixed-blood” and “traditional versus progressive” dilemmas. The issue of how land should be used or developed (and income distributed) is set against the background of the 1934 Indian Reorganization Act (IRA). The interactions of history, culture, and economics quickly come to the fore. An analysis of the establishment of early tribal business committees is paired with a study of the Kiowa-Comanche-Apache Business Committee of the early 1900s. The essayist here distinguishes between the usual American economic exhortation to “follow the money” and American Indian society’s dictate to “follow the lines of kinship.” Changing patterns of economic development and cultural identity are examined before turning to a study of the Seminoles of Florida. They may be the manifestation of the “perfect irony” by being so far removed in the swamps of Florida from the activities of the greater U.S. economy—only to become instrumental to the development of modern Indian gaming. From cattle and cowboys to crafts and alligator wrestling to cigarettes and casinos, Seminoles have opted for economic opportunities as a means of being able to preserve who they are. In fact, the Seminole story represents one of the main themes developed throughout this book: far from associating economic development with loss of tribal culture, many groups adopted new economic patterns in order to remain viable and preserve the core elements of their cultural identities. The careful reader will also note other ironies, such as how some tribes use their casino profits to build museums dedicated to displaying their tribal culture as it “used to be.”

The section on wage work investigates the informal redistributive economics orchestrated by women on the Fort Berthold Reservation and its implications for successful welfare reform. The close association of culture and economics with salmon and the Tlingits of southeastern Alaska, and fishing as an important cultural and economic resource are described in another chapter. The section also includes an investigation of the behind-the-scenes rationale for why so many Indians joined Wild West shows; it is explained as a convergence of culture and economics. Many more personal freedoms were enjoyed by show participants than were permitted on the reservations during the height of the Wild West show era.

The last section explores methodology and theoretical implications; it should not dismay the skeptic who is wary of old anthropological models

reminiscent of Vine Deloria Jr.'s early notion that what really confirmed a group as a recognized tribe was to have its own resident missionary and anthropologist. Rather, these chapters discuss the inherent value of traditional ecological knowledge (TEK) versus intellectual imperialism, whether TEK follows a neocolonial or a decolonial path, depending on who is ultimately served. How a story is remembered and retold, whether from a "Native-centered" perspective or from a fixed external perspective, is the topic of another chapter that gives additional insight into how economic conditions were perceived in early-twentieth-century reservation life. This book revolves around the idea that Indians have been adapting to economic changes for years and, as such, stands as another testimonial that Indians have always adapted to change ("We are still here") and have not remained frozen monolithic cultures fixed in someone else's notion of the past. Globalization has implications for Native communities.

Today, tribal economics is associated with sovereignty, nation building, and economic strategy, each of which requires planning. There are websites devoted to American Indian economic development, and there are "how to" guides with CD-ROMs available on the subject of doing business on Indian reservations. What we see in this book are examples of incremental reactions on the part of Natives to the need to survive. *Native Pathways* envisions survival as a successful reaction to changing economic conditions and social systems, which in turn will help to preserve the essence of Native cultures.

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NDN Art: Contemporary Native American Art. By Charleen Touchette and Suzanne Deats. Albuquerque: Fresco Fine Arts Publications, 2003. 206 pages. \$45 paper.

The exhibition catalog *NDN Art* includes an interesting abbreviation in its title. Authors Charleen Touchette and Suzanne Deats explain in their introduction that the term *NDN* is used by reservation Indians to designate the indigenous peoples of the Americas. It is presented as an alternative to *Native American*, *Indian*, *First People*, and *American Indian*. *NDN* also has other connotations not addressed by the authors. For example, the term isn't limited to reservation usage; it is found in Native-oriented Internet chat rooms and bulletin boards—arguably a "reservation" in cyberspace—where the ubiquitous shorthand appears in fast-moving typed conversation and is incorporated into participants' screen names. In general, such shortened words are associated with an edgier, rebellious youth culture and promote an informal and vibrant form of communication. By grouping works of art under the heading of *NDN*, the authors of this book immediately set them apart from the restrictive, largely non-Native, collector-driven context often associated with the Santa Fe art market. The title suggests that the artists' work engages with their experiences as modern people. Unfortunately, the implications of the title are not fully realized.