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Pueblo Indian Painting. Tradition and Modernism in New Mexico, 1900-1930. By J.J. Brody. Santa Fe, New Mexico: School of American Research Press, 1997. 225 pages. $60 cloth; $30 paper.

If you have ever attended a Pueblo Indian dance in New Mexico, then you would know what a complex, visually exciting experience it can be. Events are happening on so many levels—sounds, movements, social interactions, costumes, rhythms overwhelm the senses—that it is impossible to take it all in at once. It is especially frustrating not being allowed to photograph and preserve some of the experience for the future. When Pueblo artists began making watercolors of Indian dances in the beginning of this century, they were therefore welcomed warmly by the Taos and Santa Fe Euro-American intellectual communities, which consisted mainly of artists, writers, anthropologists, philanthropists, and Indian Service agents.

J.J. Brody meticulously traces the short-lived art form from its beginning in an Indian Service Day School in 1900 in San Ildefonso to its demise around 1930. What began as occupational therapy for Indian grade school students developed into a small movement, mainly carried by seven artists from Hopi, Zia, and San Ildefonso. Crucial to these painters was the support and encouragement of the School of American Research and the Museum of New Mexico, both founded by Edgar Hewett. Several Euro-American intellectuals like the writer Alice Corbin Henderson, the poet Mary Austin, and the painter John Sloan also promoted and influenced the Pueblo artists. Only the dialogue between the two parties, the Pueblo artists on the one side and the Euro-Americans on the other, made the Pueblo watercolors production possible and kept it alive. The interaction and exchange of concepts about what constitutes fine art and what is anthropology or ethnographic data, the fine line that some of the pictures took between these two extremes is the main topic of Brody's investigation.

Traditionally, Pueblo pictorial art had taken the forms of pottery painting, wall (mural) painting, and rock art (engravings or paintings on natural stone). Most of these traditional paintings were of ritual or social importance. "Only rarely are pictures created to be isolated objects. Most play an integral part in some other activity or medium such as songs, ritual and social dances, theatrical spectacles, and perhaps above all, the tools of everyday life" (p. 18). Watercolor paintings on paper

were therefore a totally unfamiliar medium for the Pueblo artists and introduced an entirely foreign and nontraditional form of painting to the region. Traditional art was so integrated into Pueblo life and activities that, as Brody admits, "To decontextualize painting for analysis, as this volume does, is to examine it from a non-Pueblo perspective: it is an alien exercise" (p. 18).

Two opposite artistic characteristics clashed in the Pueblo watercolor paintings. One was the realistic and factual style that provided scientific data about Pueblo life and was favored by most European sponsors. The other was a largely abstract, poetic, metaphorical, imaginative style that related to established conventions used in pottery painting, and which came close to the values of Modernism and the Arts and Craft movement. The latter style abandoned perspective and emphasized line and flat, bold colors. Another clash with tradition was the issue of the artist signature, which was not used in traditional Pueblo art. For the watercolors, as a European-originated art form, the artists were urged to sign their work. This resulted in the additional complication, whether to use their Indian names or the European names given to them by Indian Service agents. Each of the painters solved this dilemma individually, depending on their confidence and preference.

The Pueblo watercolors were an art form created exclusively for the Western market, as they had no purpose or demand inside the Pueblo communities. Many of the artists lived and worked in Santa Fe at the School of American Research, which supported them with day jobs and bought their work for prices ranging from two to fifteen dollars, depending on the number of depicted figures. The conflict between demand and supply became evident when the Euro-American clients were mainly interested in the spiritual content of the pictures, which the Pueblo artists were most reluctant to reveal. One of the artists, Velino Shije Herrera from Zia Pueblo, was disciplined for revealing details about rituals restricted to outsiders, and his painting had to be withdrawn from an exhibition. This conflict strained Herrera's relation with his home community for many years, and he preferred to stay in Santa Fe (p. 132).

An important assumption of the Euro-American intellectuals was that the pictures of the dances "can be sacred, and that the pictures can acquire the personalities, vitality and power of the sacred beings that they portray or symbolize" (p. 18). The clients and sponsors of Pueblo painters also assumed that all

dances portrayed were of equal ritual significance. Therefore, the dances and the pictures as their representations became what Mabel Dodges Luhan, one of the prime supporters and collectors of Pueblo paintings, called "a living religion" (p. 93). This mystical approach to Pueblo painting fit neatly into the anti-materialist values expressed by many at the time. The painter Marsden Hartley equated Pueblo dances in his essays on Pueblo aesthetics with symbols of harmony between man and nature, something that had been lost in the progress of Western civilization and which he felt could be reclaimed through the Pueblo rituals. For the dominant fraction of sponsors and clients Pueblo painting was an escape from "spiritual ennui" (p. 93). Mary Cabot Wheelwright, for example, collected the paintings for their content and ethnographic data but never displayed them in her house because she felt they "were to be decoded, rather than admired" (p. 164).

Another group of Euro-Americans, including Mr. and Mrs. DeHuff, found the Pueblo dances intriguing and aesthetically and emotionally pleasing, but they did not dwell in mysticism or reject the values of their own society in favor of assumed Pueblo spirituality. This more sober faction realized that most dances depicted in watercolors were of a secular and social nature. They set to work to market the paintings as a new fine art form and strove to have it accepted in art collections of major museums, such as the Museum of Modern Art in New York. While the Museum of Modern Art accepted them as art, the Metropolitan Museum and the Chicago Art Institute did not, suggesting the Natural History Museum instead (p. 182).

The ongoing debate whether Pueblo painting could be considered art or anthropology extends throughout the book, without any final conclusion. The hybrid nature of Pueblo painting, being an entirely Western medium to depict an entirely indigenous content, may have contributed to its short-lived blossoming (which was nevertheless claimed to be a revival of lost traditions). The School of American Research supported Pueblo artists financially and ideologically and "suggested that Pueblo artists should be protected from art instruction" (p. 110). Nevertheless, realistic representations of dance groups in space were rewarded with prices and sales. Pueblo artists were caught "between two quite different priorities of the Euro-American intellectual community: defending the Pueblos against assimilation and forced modernization, and defending freedom of expression" (p. 122). The latter was not a traditional

value of Pueblo society, where the individual is always required to adjust to the values of the community.

When Pueblo paintings were included in a national touring exhibition, "Exposition of Indian Tribal Arts," in the 1930s, it classified the paintings as tribal art. Even though the artists had signed their work, they could be identified by their tribal affiliations and were therefore juxtaposed to modernist individualistic painters. Without the direct financial and ideological support of Pueblo artists by the School of American Research, Pueblo painting had become part of pan-Indian commercial art. The painter John Sloan, among others, considered the Pan-American Indian commercial art, particularly paintings produced by an Oklahoma group called the "Kiowa Five," as insincere and pandering to Indian stereotypes and sentimentality. This was in contrast to a painting style defined by contents specific to a certain tribal identity.

This development concludes the three phases Brody observes in the development of Pueblo Indian painting: The first phase concentrated on ritual dances open to the public and provided accurate cross-cultural information about specific visual aspects of these Pueblo dances. The second phase included more diverse subjects, such as daily activities unique to the Pueblos. Illustrative realism, didactic intent, and ethnographic description were favored by the Euro-American sponsors and provided by the artists. The third and last phase incorporated flatly painted geometric or abstract elements inspired by pottery designs. Abstract symbolic elements were combined with realistic figures of humans or animals and decorative opaque colors. This development occurred in response to the tourist market, which favored this style and coincided with the withdrawal of support from the Santa Fe art community.

Brody struggles to the end of his book with the classification of Pueblo art. Pan-Indian commercial art is, according to him, a lower category of art than the early watercolors, but again those cannot be definitely classified as modernist art because they portray ethnographic data instead of making the art itself a subject. In the hierarchy of art, craft, and ethnography, Brody also erects a hierarchy of audiences: The Santa Fe arts community of the early 1900s, known to the artists and with the defined expectation to counteract the materialism of their own urban-industrial world, united with the Pueblo artists with the political intent to preserve Pueblo traditions. In contrast, the anonymous tourists buying pan-Indian pictures at

curio shops present to Brody a lower form of clients.

Perhaps because the book was commissioned as a catalogue for the Pueblo Indian art collection of the Indian Arts Research Center, Brody can never quite sort out the contradictions of his topic. He is a diligent researcher and his strength lies in describing and treating Pueblo Indian art in terms of modernist art history, as he proved in his previous book, *Anasazi and Pueblo Painting*. Perhaps if he had not been constricted by his commission to create an art catalogue, he could have given the ethnographic side of his subject a little more credit. After all, he considers the ethnographic data of the early paintings as their main merit. He might have gone into the sources of their strength and described the dances and specifics of Pueblo life beyond the mentioning of names. If the paintings were of questionable artistic and aesthetic value, at least they were securely grounded in their tribal tradition.

Pueblo Indian Painting is an important book in the ongoing definition of Indian art, as an art emerging and shaping itself out of tribal traditions, modernist influences, audience expectations, individual artistic achievements, and economic market necessities. Brody, as an art historian and former director of the Maxwell Museum of Anthropology in New Mexico, is the ideal person to give all these different aspects due consideration.

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Red Cloud: Warrior-Statesman of the Lakota Sioux. By Robert W. Larson. Norman: University of Oklahoma Press, 1997. 336 pages. $24.95 cloth.

Red Cloud (1821-1909), an Oglala Sioux, was perhaps the most well-known Indian foe of the United States in 1870. By that date, he had successfully orchestrated the destruction of Captain William Fetterman's troops in 1866 and had fiercely resisted white encroachment on Indian lands in the Powder River country, which ultimately forced the United States to abandon its plans for the Bozeman Trail. The Oglala leader also played a major role in securing for his people generous provisions in the later controversial Treaty of Fort Laramie of 1868, which established reservations for the Sioux.

With the publication of *Red Cloud*, Robert W. Larson, emer-