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screen and transitions the narrative using a subtle shift in the soundscape—the insects are less cacophonous and we hear a different wind. A new moving image appears, this time a young man attempting to catch a wild horse in an open field. The camera follows the young man and we quickly meet an intergenerational family, all concerned with roping the horses. We hear conversations between the family members, but no one speaks directly to the camera.

At first, I thought the filming felt voyeuristic. There were side looks at the camera by different individuals throughout the film and as an audience member, I often felt very apprehensive about being a spectator to the characters' lives. I often watch documentaries about Pine Ridge with extreme foreboding, but my initial unsettled feelings about watching these lives unfold on camera faded as *Oyate* presented a wide breadth of experiences that did not manipulate the audience into empathy. I became aware of how much I had feared repeating previous experiences. Instead, the film's presentation of everyday life of the families without direct interviews is a strength. The film does not overtly give an audience a way to consume the narrative. Rather, the audience has to sit with specific references points with either insider knowledge of the community, or not.

If the hyperawareness of the camera was not always comfortable, this is also in the nature of documentary and ethnographic filmmaking. The audience gets to make decisions about what is occurring on screen with gentle guidance from the filmmaker. Girmus appears to sidestep the problematic approaches non-Native filmmakers often utilize to exploit or spectacularize reservation life. Girmus was able to craft a deeply political narrative about Pine Ridge without demonstrating the impoverishment that is repeatedly employed to garner a non-Native audience to pay attention to the reservation. We get to see children playing, elders speaking the Lakota language, families laughing together, and young parents bringing a new baby home. The film provides an insight to a specific land and place and could supplement any curriculum discussing present-day experiences of northern Plains reservation life. As an appropriate alternative to the many poverty-stricken narratives of Pine Ridge currently existing across many platforms, I would recommend *Oyate* to both Native and non-Native audiences. In Lakota, *oyate* means “the people.” *Oyate* absolutely delivers a story of the people.

*Clementine Bordeaux*

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**Picturing Indians: Native Americans in Film, 1941–1960.** By Liza Black. Lincoln: University of Nebraska Press, 2020. 354 pages. \$65.00 cloth; \$65.00 electronic.

*Picturing Indians* fills in a critical knowledge gap of Native American representations in film between 1941 and 1960. It demonstrates that although the vast majority of the films of this period reinforced the narrative that Indians were “gone” or “vanishing,” the films employed Native American actors and actresses to portray this seemingly vanishing people. Her work is in conversation with Kiara Vigil's *Indigenous Intellectuals*

and Lucy Maddox's *Citizen Indians*, in that they all argue that Native American participation in the American economy shows agency and resistance to policies and narratives that sought to assimilate them or told the American public that "Indians" no longer existed. This text also speaks to the work of Phil Deloria's *Indians in Unexpected Places*. Yet, whereas Deloria was looking at Native American representation in places that seem anomalous, Black generatively reads popular representations with consideration of Native survival and presence. The films these Native men and women worked in depicted Indians as unchanged from how their relatives lived in the nineteenth century and characters whose only narrative purpose was as a mere obstacle in need of removing for the white hero or heroines to succeed. Yet Black argues that their very presence and participation in the making of these films marks their existence and occupation within the modern American economy, ultimately resisting the narrative of the vanishing Indian in these films.

Black states that "This is a book about work" and that her "ultimate aim is to ... put Indians at the center of this analysis not as images but as employees of film studios" (5, 10). Black focuses on Native American extras who worked in films during this period, giving the actual numbers recorded in studios' payroll archives to show the money earned. She also shows that these workers participated in this aspect of the "modern" Hollywood economy even if they were not in lead roles and only a very few achieved featured supporting roles. The Native American workers—whether as featured performers or extras—continued a tradition of Native American resistance to erasure by settler colonialism through their presence and participation in these films' production (both artistically and economically).

Black accomplishes her major goal of showing that Native Americans persisted in the face of the narrative and reality of erasure during this period in cinematic history. The Indian was an image Hollywood studios created and continually controlled, both through the narratives they approved for production as well as the amount of money they were willing to invest to get just the right look. She reveals that actual "Indians" stood behind Burt Lancaster or Jack Palance while they played a lead role in redface. Depicting Hollywood as dependent on these Native American workers to add a level of authenticity and credibility that audiences desired in Westerns of the mid-twentieth century, Black does especially well tracking the money Hollywood spent in its effort to create the ideal Indian. Hollywood depended on "real Indians," in order to generate cultural authenticity and historical accuracy. Black presents and contextualizes the dollar amounts of bronze paint applied to white actors to appear Native, rubber prosthetic noses, and additional amenities for Native American extras.

For a book all about visual work, it includes only three images. Unfortunately, of the three images, only one of them is of a Native American worker in Hollywood during 1941 to 1960; the cover photo is Jay Silverheels in his costume for the movie *Four Guns to the Border*. The other two images are of Rock Hudson in redface to show the prosthetic nose Black discusses in the fourth chapter—yet they are placed in the introduction. The fourth and fifth chapters in particular would benefit greatly from including more images. This lack is glaring when compared to similar books such as Michelle Raheja's *Reservation Reelism* or M. Elise Marubbio's *Killing the Indian*

*Maiden*. The images of the subjects in both of these works emphasize that their presence has been glossed over or in some cases completely ignored, as well as the actual costuming and/or makeup used to make the Indian readily apparent to the audience. Although Black is clear that the book does not employ visual analysis, the argument relies upon racist representations in the foreground of film scenes accompanied by actual Native labor in the background and images would assist in bringing those Native performers into the analytical foreground. Whether they be of white actors in redface or of the Native American workers themselves, Black could have provided more images to show both how the money invested created the Indian produced on screen and as more evidence of the work Native American actors and actresses did as employees of Hollywood studios.

This book is necessary reading to anyone interested in studying Native American visual representation, as the introduction gives a detailed account of works in the field with an emphasis on film studies. By revealing the level of commitment financially to go along with the ideology put forth in the films, she offers overlooked knowledge in discussions on Hollywood representations of Native Americans that often focuses on the performers and their performances that create the image. Black takes the reader behind the lens and into production to show how the studio helped to create the image as well. It is one thing to say these images depict racist stereotypes, but to show the amount of money invested in the creation and continuation of the stereotype helps shed further light on why these types of roles persist to this day, such as Johnny Depp's turn as Tonto in *Disney's The Lone Ranger*.

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**Retelling Trickster in Naapi's Language.** By Nimachia Howe. Louisville: University of Colorado Press, 2019. 161 pages. \$63.00 cloth; \$22.95 paper; \$18.95 electronic.

As a figure long occupying a place of great curiosity in the minds of those interested in Native culture and society, the Native American trickster has led to the production of numerous texts from academic disciplines such as anthropology, folklore, literature, and philosophy, as well as strong interest from popular culture. An unfortunate effect of this popularity has been information composed and disseminated about the trickster that obfuscates, rather than illuminates, the meaning, significance, and function of such figures in Native American cultures and storytelling traditions. While the causes for misunderstanding can often be traced to cultural and social barriers and the inability of scholars to overcome inherent linguistic barriers, it is also a function of the devastating effects of colonial violence and oppression that formed a context whereby Native stories, and the languages that sustain them, were diminished within a knowledge structure in which a culture's story archive resided in the living memories of the people.

These forces and circumstances speak to the historical reality of Native languages, spiritual practices and connections to land that were routinely suppressed, legally