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**Author**

Stuckey, Mary E.

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incorporating Indians into colonial society, a necessary characteristic for Oberg's other expositors of the frontier ethos. Even though Morton may have been more interested in his own bottom line than the larger goals of empire, his actions probably kept more with the wishes of imperial officials than those of the Puritans. As Oberg himself points out, Morton evinced concern with the religious conversion of the Indians and ridiculed the Puritans for their failure in this regard. To argue that the Puritan magistrates, themselves defying the imperial will of the crown, were more metropolitan than Morton, does not ring true. Those who agreed that Indians should be integrated into the English new world empire did not necessarily see eye to eye on all other matters, and may indeed have viewed one another as enemies.

Michael Oberg is not the first historian to chronicle the demise of inclusive frontiers in the English colonies of North America. Edmund Morgan's classic *American Slavery, American Freedom* (1975) traces the abandonment of plans for a multiethnic and economically diverse society in colonial Virginia and argues that a growing emphasis on racial difference as opposed to class distinction helped foster "democracy" in early America. Oberg's metropolitan-frontier dichotomy is too blunt an instrument to fully comprehend all the factional infighting that shaped Virginia, much less the numerous other colonies he studies; nor is he able to explain as eloquently as Morgan the long-term influence of the transition from metropolitan to frontier leadership on subsequent American history. The virtue of Oberg's book, however, is that he applies a single interpretive tool to a wide variety of colonial situations, thus providing a fitting point of departure for cross-regional and cross-cultural comparison. In a field where the lack of synthesis has been keenly felt and almost universally decried, this book is no small accomplishment.

*Louise A. Breen*

Kansas State University

***Dreaming the Dawn: Conversations with Native Artists and Activists.*** By E. K. Caldwell. Lincoln: University of Nebraska Press, 1999. 143 pages. \$25.00 cloth.

*Dreaming the Dawn* is a collection of previously published interviews by E. K. Caldwell with twelve indigenous artists and activists. It is a relatively small book and includes an introduction by Elizabeth Woody. The twelve interviews are each prefaced by a brief biographical summary, which provides context and explains why each interview is framed as it is. The list of interviewees includes John Trudell; Elizabeth Woody; Norman Guardipee; Rick Bartow; Bonnie Blackwolf; Sherman Alexie; Litefoot; Jesse Hummingbird; James Welch; Winona La Duke; Dino Butler; and Buffy Sainte-Marie. As this list indicates, the emphasis is more on artists than activists, although as several of the interviewees make clear, the distinction between those categories is perhaps more blurred than is often recognized.

The book is reminiscent of other edited collections published in the last decade or so that bring a number of Native voices to bear on a single issue or

set of issues and provide perspectives that are both individual and collective. Such books include Devon A. Mihesuah's *Natives and Academics* (1998), William Dudley's *Native Americans: Opposing Viewpoints* (1998), Rita Kohn and W. Lynwood Montel's *Always a People* (1997), Andrew Garrod and Colleen Larramore's *First Person, First Peoples* (1997), and the American Indian Lives series published by FactsOnFile. In general, these books provide some editorial content, but focus on the voices of the Indian people themselves. These voices are subject to various degrees of editorial "polishing," but, in the better collections, come through as distinct and clear.

These books differ from other widely used anthologies, such as Lee Miller's *From the Heart* (1996), Peter Nabokov's *Native American Testimony* (1999), and Colin Calloway's series of books, in that the focus is on contemporary indigenous experience rather than historical voices, and the interviewees themselves have some control over how they are presented, leaving history less seamless, less rounded, and a bit more chaotic and complicated. This point is not a criticism of these other books, for the aims of these two sorts of anthologies are different, and what is possible with living interviewees is simply not feasible with historical figures.

Caldwell's book provides enough context so the general reader may garner some sense of who is being interviewed and toward what end, but the interviews themselves range widely and the interviewees are clearly speaking for themselves and to the issues and questions that matter most to them. There is a real effort on the part of many interviewees to escape definition in their lives or their beliefs. They all seek to be presented as complicated people, living multilayered lives; each is more than simply the artist who produced a particular piece, or the "angry Indian," as John Trudell put it (p. 8).

In fact, conscious effort was clearly given to structuring the volume around or even contributing to stereotypes of indigenous people. As Caldwell states in the preface, "this book doesn't use the 'dog and pony' show concept of keeping people's attention with tricks of entertainment and illusions of pseudospirituality" (p. vii). Nonetheless, the book has no difficulty keeping the reader's attention.

The introduction to the volume is a narrative that introduces E. K. Caldwell and frames the conversations as part of her personal interactions with the individual artists and activists. The diversity and the commonalities among indigenous artistic and activist experiences are thus enacted and explicitly discussed. The diversity does not mean that the book is disjointed, sporadic, or disconnected. On the contrary, it is interesting to watch various themes emerge, as the artists and activists are faced with many of same issues, grappling with them in individual ways.

John Trudell and Dino Butler, for instance, both give voice to the frustration of having their lives continually reduced by others to a single date or series of events. Both make it clear that this is an impoverished understanding of their lives and of the experiences of American Indians in general. Both are also considerably more interested in the present than the past.

Other combinations of interviews are equally interesting. On the issue of cultural appropriation, for instance, there is considerable difference between the approaches of Litefoot and James Welch. The differences of Elizabeth Woody's and Norman Guardipee's opinions on New Age art are also interesting. Anyone interested in how that issue is understood and dealt with by indigenous artists will get a good sense of the breadth of responses from various moments in this book.

A number of themes are present in nearly all the interviews. The interviewees are all concerned with the place of tradition and how it fits into a life "lived in both worlds," as many of them put it. All are concerned with the tensions between what is personal and what is shared, what is private and what is public, what is tribally specific and what is pan-Indian. They are each concerned with expressing themselves publicly, politically, and artistically in ways that are honest and personal. In addition, nearly all of them are interested in making their lives expressions of spirituality and of the connection between that understanding and their work. All express deep feelings of responsibility toward others in their communities, however those communities are defined, and are acutely aware of their impact on younger generations. They hope to turn their histories—personal, tribal, Indian, and North American—into positive forces for the future.

That these themes are so ubiquitously present even though they are not explicitly imposed on the interviewees is a fact that speaks to the commonalities among these people and their experiences. Such ideas probably inform the lives of many of the book's readers as well.

Edited collections such as this allow for the expression of a variety of indigenous voices on the issues that concern them most. The multiplicity of voices enacts the diversity of indigenous America, and does so in ways that are accessible, readable, and profitable for both scholars and general readers.

*Mary E. Stuckey*

Georgia State University

**The Journey of Navajo Oshley: An Autobiography and Life History.** Edited by Robert S. McPherson. Logan, UT: Utah State University Press, 2000. 226 pages. \$39.95 cloth; \$19.95 paper.

The life of Navajo Oshley (1882?–1988), described in this autobiography edited by Robert S. McPherson, in many ways resembled that of other Navajos during the twentieth century. He was brought up in the ways of his tribe's ceremonies and healing practices and he grew intimately familiar with the landscape of the Four Corners and in particular the San Juan River basin area of southeastern Utah. Throughout his life, he increasingly found himself around Utes, Mexicans, and Anglos (in addition to other Navajos) and was thrust into cross-cultural negotiations concerning religion, work, trade, and travel. Much of his life was spent facing the specter of sickness and poverty. Yet Navajo Oshley was also an extraordinary man who demonstrated admirable personal