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even the later William Apess would be greatly enhanced by first reading this book. Bragdon clearly sets the stage on which these Native actors emerge, as Christian Indian leaders, writers, and political advocates. It is an important work bridging the time between King Philip's War and the emergence of the early American nation state and ably documents Native people of the region who, "on their journey to becoming modern Americans, . . . continued to take a different path" (234). It is accessible for the general reader of American Indian history and is an important tool for scholars seeking to understand this period and region better.

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A New Deal for Native Art: Indian Arts and Federal Policy, 1933–1943. By Jennifer McLerran. Tucson: University of Arizona Press, 2009. 320 pages. \$59.95 cloth.

Federal Indian policy and its effects on Native Americans has long been one of the most significant areas of Native American/First Nation studies. Law and policy scholarship was a key area highlighted at the 1961 Chicago conference that called for the new discipline, and its absence was one of the central critiques of anthropological investigation. Law and policy publications constituted some of the first scholarship using a Native American studies paradigm, and this hallmark continues to the present. By its nature, research in the law and policy arena is interdisciplinary, multicultural, and comparative, and the resulting studies on land, education, religion, identity and membership, economics, government and politics, and a wealth of other topics has added new dimensions to the study of Native cultures and societies as well as necessary historical contextualizations. These studies have also taught us a great deal about American society; the country's changing philosophies, feelings, conundrums; and its governmental responses, because in many ways this subspecialty of Native American studies is as much about general American society and government as it is about Native American groups.

A New Deal for Native Art falls squarely into this corpus of law and policy studies. It focuses on the desire of the federal government to create sustainable markets for Indian artists during a period of national economic crisis. However, the work deals with the intersection of policy areas rarely considered by legal and public policy experts (for example, arts, economic development, identity, and consumer protection). A handful of excellent books and articles that deal with laws affecting the production and sale of art by those who can claim to be American Indian artists exist. (Native American artists are the only group in the United States that have to prove membership in a marked social group—federally recognized tribes—before they can label themselves *Native artists*.) Most authors have focused on the 1935 Indian Arts and Crafts Act, which established the Indian Arts and Crafts Board (IACB), or the 1990 revised Indian Arts and Crafts Act (P.L. 101-644), a truth-in-advertising law that

led to several lawsuits over Indian identity. These excellent works have been written by lawyers, sociologists, or anthropologists who have looked solely at these important pieces of legislation and their ramifications. Other authors have analyzed the aesthetic and political influences of René d'Harnoncourt, the influential first director of the IACB, and his museological agenda and educational programs. Absent has been a comprehensive approach that documents how federal policies about Indian art based on romanticism, nostalgia, and hierarchical primitivism were interwoven in a number of coordinated (and uncoordinated) federal programs and how these programs did or did not implement a uniform policy. Also missing, until now, has been an analysis using a combined legal, policy, folklore, cultural studies, and art history perspective that focuses on the theoretical concepts of the Other, colonization, tourism, and conflicting American social thought that led to another round of federal paternalism without consultation with Native peoples.

Jennifer McLerran produces such an informative analysis by concentrating on policy creation, philosophy, and implementation as the result of the romanticization of indigenous artists as individuals predisposed to produce preindustrial forms, that is, as peoples who lived outside modernity, a perspective utilized by the American government to further the goals of the Roosevelt administration. These programs were designed to alter federal Indian policy radically and reverse devastating assimilationist policies while helping to preserve traditional Native cultures and revitalize Native art, which was held to have been corrupted by tourism. Federal players also designed programs to increase individual and community self-sufficiency and generate income. McLerran documents how the expansion and upgrading of Native arts for the fine arts and decorative arts markets became an important cog in these initiatives; however, it was one that "actually propagated a binary [hierarchical] construction of tradition and modern" that was not always beneficial but served the agenda of the romantic primitivist reformers working to energize art revivals (2). It is a perspective that contemporary Native artists still have to deal with, one that has hindered their ability to compete successfully in the fine art market and produce a thriving ethnically marked arts market.

McLerran is an art historian and folklorist who uses an American studies approach to her topic, as well as an aesthetic analysis of the art produced. She has previously published on Navajo textiles, focusing on the collections of a famous Southwestern arts trader. A well-informed and meticulous archival and collections-based researcher who has mined heretofore unused documents, McLerran has long been interested in the New Deal programs designed for Indian artists and consumers. In *A New Deal for Native Art* she describes these programs as part of a single, multi-pronged effort to improve the market for American Indian art based on the models of Indian reform and assistance associations and the successes of d'Harnoncourt to promote indigenous cultures, art, and tourism in Mexico. She argues successfully that Indian art marketed under these auspices must be seen as a commodity that is controlled by law, a component of the US economy, part of national political trends and reform efforts, and a continuation of colonization. She does this convincingly while documenting the different meanings these projects had

for Native artists, Native communities, collectors, institutions, and government personnel.

One of the major contributions of this work is that the author looks at New Deal Indian arts programs across various federal agencies—something that no one has attempted before. She illustrates that these initiatives were extensive and diverse. McLerran focuses on the IACB, the Civilian Conservation Corps (CCC), the Works Projects Administration (WPA), and the Home Extension Division and the Education Division of the Indian Service. In surveying these agencies and specific projects, McLerran has broadened the context of the IACB programs that are usually discussed as if they were the only federal New Deal initiative. She emphasizes the importance of Commissioner of Indian Affairs John Collier and Secretary of the Interior Harold Ickes ensuring that there was an Indian division in all of the major New Deal arts programs developed by the Department of the Interior.

McLerran begins her study of the transcultural dynamics of policy, production, and consumption with a fascinating example, Gerald Nailor's eight-panel mural project, *The History and Progress of the Navajo People*, which adorns the Native Nation Council House. This example is one of my favorite parts of the book because I have often seen the art but never knew its history. The construction of these magnificent paintings and the building illustrates the goals of all Indian New Deal policies well, emphasizing an unproblematic story of survival as continuity with change that would be read differently by federal Bureau of Indian Affairs (BIA)/WPA agents and the Navajo people.

McLerran continues her narrative by providing the reader with important background information on the New Deal Indian arts programs, beginning with identifying the social, aesthetic, and economic problems they were designed to solve. The excellent analysis of the art recommendations in the Meriam Report is a contribution to the literature and places the New Deal initiatives in historic and social context. Special attention is paid to two key players, Collier and d'Harnoncourt, and how their philosophies, past experiences, and humanistic agendas shaped the development and implementation of New Deal Indian arts programs.

McLerran next focuses on case studies in order to illustrate her points about why public works projects, schools, community centers, and workshops were built and how they became the centers of arts and crafts production and marketing. She includes chapters based on types of initiatives such as traditional and nontraditional arts and crafts produced in community-run, rural cooperatives; exhibits in metropolitan museums; murals painted in state and federal buildings; monumental wood carvings; and architectural reconstructions on public lands. Exceptionally informative are the sections on the IACB's Seneca Arts Project and the rural cooperatives, the WPA mural projects, and the CCC's archaeological restoration and totem pole projects, none of which has ever been analyzed before. Because of this approach, McLerran minimizes the work of the Soil Conservation Service in which much interesting work with art and economic development was done and the BIA's programs on sheep reduction and the education of artists about raw materials. I hope that she will publish more in the future about these programs, so

we can learn more about American society and policy and the opportunities and barriers it created for Native American artists.

For those new to this topic, what is most important about this creatively illustrated book is the compilation of information about the different programs and how it fits together to reinforce government policy. For all readers interested in Native studies, this historical analysis about federal Indian art policy and political philosophy will be a valuable addition to our libraries.

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The Nez Perces in the Indian Territory: Nimiipuu Survival. By J. Diane Pearson with a foreword by Patricia Penn Hilden. Norman: University of Oklahoma Press, 2008. 383 pages. \$34.95 cloth.

I conducted anthropological research on the Colville Indian Reservation in the late 1980s and subsequent research on the Indian powwow circuit in the Northwest through much of the 1990s. The former brought me in touch with some of the Washington descendants of the survivors of the Nez Perce War, and it was commonplace to hear references to Chief Joseph, his place of burial, and so forth. The latter research included attendance at the Chief Joseph and Warriors powwow held every June at Lapwai, Idaho, on the Nez Perce Reservation. Throughout those years, the events that resulted in the geographical division between these two groups of descendants, who both assert a claim on Chief Joseph, were a mystery to me. Numerous works devoted to traditional Nimiipuu society and to the 1877 campaign exist, but almost nothing in any detail can be found about the years of imprisonment and exile following the war and the eventual return of the survivors to two different reservations. At last we have this enlightening text by J. Diane Pearson to enhance our understanding of those sad and tumultuous years.

Only a chapter or two at the beginning is devoted to the Nez Perce War. The remainder of the text examines various events, government policies, Native interpretations and actions, and religious and educational developments that affected or were initiated by the Nimiipuu people in the years after the war. The text follows the geographical progression of the people—nearly four hundred men, women, and children at the time of surrender in 1877—as they were transferred from the final battlefield at the Bear's Paw to the Indian Territory (Oklahoma) on foot, in Army wagons, on flatboats on the upper Missouri, and by train. It was a journey of much suffering and some mortality, which passed through numerous military encampments and forts and took about ten months, including a lengthy stay at Fort Leavenworth. The people arrived at their assigned territory in north-central Oklahoma in July of 1878.

As indicated in the subtitle, Pearson frames the Nez Perce story as one of survival. Although beset with many deaths from disease and harsh conditions, the Nimiipuu (and some members of the Palus and Cayuse tribes who had fought and been captured with the Nez Perce) sustained themselves to