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from 400 years ago into an “Indigenous” woman; this strategy frequently involves DNA testing. *Lateral descent* is a strategy that does not involve any direct Indigenous ancestry; instead, claims are based on certain family names associated with indigeneity.

Leroux documents these strategies through careful textual analysis and virtual ethnography. The deceptive nature of the race shifting enterprise is especially of concern given the political background and intentions Leroux documents. Two of the organizations seeking recognition as Métis under the *Powley* test (using strategies of lineal and aspirational descent, with the use of DNA ancestry testing central in one of the organizations), are pursuing an anti-land claim, anti-Indigenous, and pro-white rights politics (some of their leaders formerly were leaders in movements supporting these goals). The supremacist nature of their strategy is apparent in the example of one of the organizations seeking recognition claiming that the Indigenous Innu, the Aboriginal people of present-day Quebec and parts of Labrador, are less civilized than the “métis” (or even that they actually disappeared). Race shifting as contemporary manifestation of colonial strategies threatens both existing Indigenous rights as well as the process of Indigenous individuals legitimately seeking recognition of their identity and rights after suffering the insults of dispossession, residential schools, and discrimination.

The importance of Leroux’s work becomes obvious when surveying the scope of the race-shifting phenomenon. Since 2003, tens of thousands have sought to appropriate an Indigenous identity. As discussed in the book, the Métis Nation of the Rising Sun alone has between 16,000 and 20,000 members, an organization that also aggressively attempted to block a Mi’kmaq venture that would have helped their economic development. There are now more than fifty organizations using race shifting strategies to claim indigeneity. Almost sixty cases seeking recognition have gone to court, although so far all of them have failed to win. Political candidates and members of parliament in Canada make spurious claims to indigeneity, like Elizabeth Warren in the United States. In the present climate of “fake news” and claims to “post-truth,” Leroux’s book provides essential data. Any hope for genuine reconciliation requires decolonization and the acknowledgment of the violent history of settler colonialism. Leroux’s contribution is a call to honest engagement.

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Knowing Native Arts. By Nancy Marie Mithlo. Lincoln: University of Nebraska Press, 2020. 254 pages. \$34.95 cloth and electronic.

Talk of indigenizing pedagogies and decolonizing institutions is today a fairly common topic at academic conferences, on college campuses, and within cultural institutions. Coupled with these ideas are the push for inclusion and the accurate and respectful representation of underserved populations in art exhibitions and museum collections. In the past few years, attempts have been made to address these needs. The results

have been mixed. *Knowing Native Arts*, a collection of essays from Nancy Mithlo, identifies problems in the field of Native arts scholarship and offers recommendations for the ethical, inclusive, and accurate representation of Native cultures in academic research and museum exhibitions.

Stemming from more than three decades of working within the Native American arts world, Mithlo brings considerable knowledge and first-hand experience to provide the reader with an insider's perspective on issues of the acceptance, evaluation, and inclusion of Native arts within academic research and cultural institutions. Mithlo's understanding of the subject is evident in her grasp of the issues facing Native artists, arts curators, and academic and museum professionals, as well as the finer details of the inability of curators and art historians outside of Native communities to grasp Indigenous perspectives. Simply stated, Mithlo knows Native arts.

Several of the chapters in *Knowing Native Arts* are assembled from essays and presentations given to various academic and arts organizations, the earliest in 2006. These include the American Anthropological Association, the School of Advanced Research, and the Smithsonian National Museum of the American Indian. Each chapter presents the reader with issues that range among outdated museum protocols, misplaced philanthropic efforts, and lack of support for Native arts scholarship. The book's introduction startles with some revealing statistics. It is reported that one in 12,000 Native American students achieves a doctoral degree. As disconcerting as this fact is, Mithlo connects these numbers to even more startling realities: suicide is the second leading cause of death for Native Americans and Native people are more likely to be killed by police than any other racial group. Mithlo expresses the "weight" of these statistics in human terms.

The author includes stories from her own family's history which encourages a human connection to the subject. As a member of the Chiricahua Apache Tribe, Mithlo makes connections to her own tribe's history—including twenty-eight years of imprisonment as prisoners of war—and the use of photography to document it. Additionally, Mithlo explores photography as a politicized tool for illustrating an altered history that dehumanizes Native people and promotes a one-sided story. The author returns to a discussion of photography later in the text and examines the work of several Native American photographers including Tom Jones, Horace Poolaw, Rosalie Favell, Matika Wilber, Will Wilson, and others. The author examines how these Native photographers respond, resist, and try to reimagine the use of photography in its depiction of Native peoples, but also points out the issues and possible pitfalls of taking on such a task.

Mithlo doesn't pull punches in the chapter titled "Decentering Durham." For those readers not already acquainted with the questions surrounding Jimmie Durham's identity and his inclusion in mainstream art exhibitions and discourse, Mithlo explains the issues raised. Starting in 1993 and culminating in 2017 with the opening of Durham's major North American traveling exhibition, the author offers her own perspective on the issues that contributed to the perpetuation of Durham's claim of Cherokee ancestry and his acceptance into the mainstream art world as a "Native" artist. Claims of Native identity and ethnic fraud within academia and the arts world are currently

a “hot topic” and Mithlo helps readers understand the impacts of such claims and the threat they pose to Native self-determination.

While publications which focus on regional Indigenous art and expression are available, a unique aspect of *Knowing Native Arts* is its expansive embrace of Native arts to include Indigenous artists on a global stage. The author includes Indigenous artists from around the world and describes their struggles to be included internationally and the inability of institutions to support and understand their work and goals. Mithlo’s perspective on these struggles is informed by her own participation in the curation of nine exhibits at the Venice Biennale, a premier global arts exhibition. Mithlo also suggests moving beyond regional definitions of Native arts, and she advocates for the benefits of a hemispheric or global approach to Native arts scholarship that would promote a more holistic understanding of the interconnected histories of Indigenous people.

Underlying many of the issues Mithlo examines is the lack of support for critical research in Native arts, as well as the lack of holistic understanding of Native cultures that should inform such research. The author states, “Knowing Native arts means knowing something of the perspectives, histories, and challenges of Native lives” (4). The author poses questions and offers possible solutions to improve current academic and institutional practices in their support of Native arts scholarship. As Mithlo states, “Students are not made, they are mentored” (32) and the lack of resources available to support faculty who guide those entering the field contributes to the challenges the discipline currently faces.

Knowing Native Arts is a timely addition to the scholarship of Native American art history and reflects the current social issues we are seeing played out on the evening news. The author recognizes the status quo of racial disparities within institutional practice and makes us aware that the system “is rigged in [Natives’] disfavor” (232). Mithlo argues that the largely non-Native audience drives museum programming, merchandising and employment and results in consultation with tribal communities becoming less impactful. The Walker Art Center’s controversial display of artist Sam Durant’s work entitled “*Scaffold*” is a good example of the way institutions have become disconnected from their local communities and how tribal consultation tends to occur after decisions have been made and programming set.

Overall, I found Mithlo’s writing to be honest and courageous. The inclusion of her family’s history and her own struggles to earn degrees and to teach and mentor students shows she has “skin in the game” and thus treats the subject with a seriousness beyond an outsider’s view of the issues. As a Native artist with close to thirty years working in the discipline myself, I appreciated Mithlo’s ability to clearly identify and dissect many of the issues I’ve encountered during my career but had no words to clearly articulate. In this way, Mithlo proves her own argument for the need for supporting new generations of Native arts scholars as vital to the understanding, promotion and preservation of Native arts and cultures.

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