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Becoming Mary Sully: Toward an American Indian Abstract. By Philip J. Deloria. Seattle: University of Washington Press, 2019. 336 pages. \$95.00 cloth; \$34.95 paper and electronic.

Philip Deloria's monograph *Becoming Mary Sully: Toward an American Indian Abstract* reveals the brilliance and relevance of Dakota artist Mary Sully (born Susan Deloria, 1896–1963), who had little arts training, no cohort of like-minded artists, and rarely exhibited her work. Though you have probably never heard of the artist, as this study argues, Sully's drawings from the 1920s through the 1940s can reshape our understanding of American modernism. Deloria began the project in 2006 when his mother, Barbara Deloria, retrieved a suitcase from storage packed with Sully's oeuvre. How fortunate that her drawings revealed themselves to Philip Deloria, Sully's great-nephew, whose foundational books *Playing Indian* (1999) and *Indians in Unexpected Places* (2004) have laid the groundwork for talking about Indian identity and American culture.

Summing up Sully's aesthetic project as a "radically innovative, culturally overdetermined, futurist vision that claimed both the right to represent as a Native woman *and* a full claim on the ability to shape modern art itself," this art history study builds on Deloria's previous work (143). The author elaborates on the idea of the "American Indian abstract" through close readings of a selection of Sully's 134 extant abstract colored pencil portraits, which she called "personality prints." These abstract works depicted celebrities including Amelia Earhart, Gertrude Stein, and Betty Boop. Rather than portray an individual's likeness, Sully created a method of abstract drawing and assemblage used for most of her personality prints: each one is stacked into a vertical triptych comprised of three drawings, or panels. When the project is viewed as a whole, three horizontal registers emerge from this structure (top, middle, and bottom drawings), each employing a distinct mode of abstraction.

Because the top panels incorporate fairly recognizable symbols associated with the subject's profession and character, Deloria terms them the "signifying abstract" (106–113). For instance, the top panel of Fred Astaire's personality print features a vibrating silhouette of the famous dancer's shoe prints and that of Henry Ford features a globe on wheels. Deloria's excavated biographies of Sully's subjects offer critical assistance in decoding the artist's highly original visualizations of each person's attributes and essence. Sully often imaginatively experimented with illusionistic, indexical, and synesthetic imagery to a dazzling effect (203–213). To create the second register of drawings, Sully selected key colors and shapes from the top panel and composed a simplified design (or tile) that she then multiplied into dense tessellations. Deloria terms these gridded patterns the "geometric abstract," and situates them within early twentieth-century American design movements that lingered in the 1930s, such as arts and crafts, art deco, and various orientalist and primitivist fads.

In the bottom panels, Sully transforms the shapes from squares to diamonds by rotating the grid forty-five degrees, an “indigenized structure” producing patterns that directly reference Plains Indian women’s design thinking, resembling those on possible bags, moccasins, and painted parfleche containers (22). The artist surely drew from her experiences as she grew up in South Dakota on the Yankton and Standing Rock Reservations amid artists who experimented with beadwork, quillwork, and painting; the Indian abstract designs in Sully’s drawings sometimes appear on moccasin vamps (viewed from the wearer’s perspective), turtle-shaped charms, star quilt patterns, and other classic examples of Dakota women’s artwork. Deloria thus locates the “Indian abstract” in Sully’s bottom panels (114–123).

Deloria’s writing gently guides the reader through a rich group of interlocking ideas that he likens to peeling an onion. He reconstructs the details of her life from family stories and a meager archive; Sully struggled with mental health, dropped out of school, and had a hard time keeping a job. She depended upon the financial and emotional support of her sister and moved constantly, from Yankton to New York, Kansas, and Nebraska. She never recorded her thoughts on the art she encountered. Crucial to our understanding of the Indian abstract, and Deloria’s most interesting argument, is that Sully oriented her modernist visual and conceptual strategies within a Dakota worldview. For instance, he shows how the transformations of Buffalo Calf Woman and other beings in Dakota stories can challenge linear readings of time and space as they operate within Sully’s sequenced drawings (136).

Deloria draws from a host of Plains Indian art scholars, most importantly the work of Ella Deloria (1889–1971), a Columbia-trained ethnographer who recorded the traditions and language of Dakota people in South Dakota and also Mary Sully’s sister. Sully often accompanied her sister during these trips and provided illustrations for Deloria’s texts. Quillworkers explained to Ella Deloria that women’s art originates from visions and dreams, particularly those of Double Woman, a figure who gifted women with artistic talents and great responsibility. This story reminds us of the role of art in creating and fulfilling relations among peoples and the living world in Dakota culture; Sully was certainly a visionary artist. As would a pair of quilled moccasins, Sully’s personality prints honor the individuals she portrayed.

Free from the burdens of previous scholarship, Sully’s discovery and Deloria’s extensive formal readings of the personality prints refreshingly prove the efficacy of art history’s fundamental tool: visual analysis. His rich language of speculation explores Sully’s position of adjacency and simultaneity to American modernists and Native art schools. For instance, he writes that her work has a “near-magical correspondence” with Marsden Hartley’s 1914 painting *Indian Fantasy* (147), and “mirrored the central concept behind” Charles Demuth’s poster portraits, such as 1928’s *I Saw the Figure Five in Gold* (157).

With these comparisons, Deloria shows us that Native artists were co-creators in modernity, yet he understates the possibilities of this rupture for the still-siloed American and Native American art historical narratives—and art historical narrativity itself. How might Sully’s work refresh our view of Hartley and Demuth? Or contemporary Native art as it exists in dialogue with that of non-Native people? How does it

change our understanding of Dakota women's innovations in beads and quills during the reservation era, the same years during which Europeans and Americans formulated the key tenets of modernism? *Becoming Mary Sully* honors Mary Sully's artistic achievements by imploring us to consider these questions further.

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Dismembered: Tribal Disenrollment and the Battle for Human Rights. By David E. Wilkins and Shelly Hulse Wilkins. Seattle: University of Washington Press, 2017. 224 pages. \$83.11 cloth; \$25.49 paper; \$14.75 electronic.

Coauthors David E. and Shelly Wilkins clearly acknowledge that Indigenous nations have sovereignty as "an inherent way of being" (26). As American Indian legal scholars and academics, their support of tribal sovereignty seems absolute. Yet in tribal governance, sovereignty is but one factor of many. Other contributing legal influences involve Congress, federal recognition, treaties, and the commerce clause of the US Constitution. Notwithstanding the various court decisions and plenary power claimed by Congress, tribal governments have a right to protect their lands, businesses, and the welfare of their citizens, and they also wield the power to exclude members or outsiders. As sovereign tribal governments, the authors assert that Indigenous peoples "retain as their core powers of self-governance the right to decide who may or may not be considered a citizen or member of their nation" (26).

The main point of the Wilkinses' book, however, is to present cautionary evidence to tribal governments and audience members that current Indigenous banishment and unenrollment practices are not necessarily products of Indigenous traditions. The authors argue that although some tribes historically practiced banishment, contemporary money and economic influences have superimposed and supplanted traditional Indigenous practices. Many current Indigenous studies scholars would likely agree with their argument that colonial capitalism has influenced tribal governments to act in ways antithetical to their historic traditions. In other words, tribal governments are hurting only themselves and their members by unenrollment and dismemberment. Yet in using the written record and court cases as the tools to argue their case, the Wilkinses' argument leans on the same colonial system that has structured traditional systems of tribal governance.

Among the Oxford dictionary's meanings of "dismember" is to "break up or tear into pieces" and to "cut off, sever from the body (a limb or member)." Adding to these meanings, the authors argue that "dismember" can also equate to banishment and unenrollment practices among the Indigenous nations of the United States. They assert that dismemberment is a means of breaking apart a tribal nation, thus finishing the extermination and assimilation practices of the nineteenth and twentieth centuries.

In this regard, membership is the ultimate meaning of sovereignty because a tribal nation would not be sovereign without its people, or members. Moreover, to