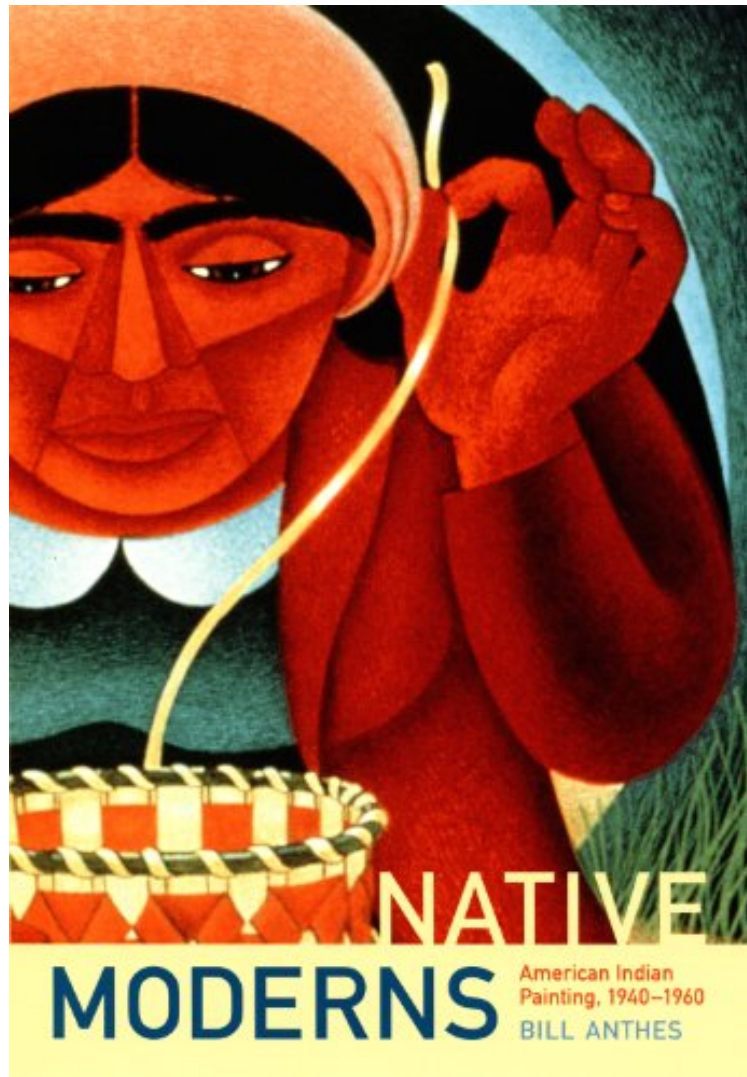


[Ebook pdf] Native Moderns: American Indian Painting, 1940ndash;1960 (Objects/Histories)

Native Moderns: American Indian Painting, 1940ndash;1960 (Objects/Histories)

Bill Anthes

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Bill Anthes : Native Moderns: American Indian Painting, 1940ndash;1960 (Objects/Histories) before purchasing it in order to gage whether or not it would be worth my time, and all praised Native Moderns: American Indian Painting, 1940ndash;1960 (Objects/Histories):

4 of 4 people found the following review helpful. Water SerpentsBy Kevin KillianAs an American boy growing up in rural France, I rarely saw an American Indian, except in the dubbed westerns that showed up in our local cinema ("Un autre homme, une autre chance" or "Serenade a Texas"). I had no idea that a vigorous postmodern painting revolution was shaking up the West seventy years after the death of Sitting Bull. Bill Anthes jumps in with both feet into a hotly

contested area of debate, the state of American Indian painting during the period of American domination of the arts, World War II and the years leading up to Kennedy's inauguration in 1960. It was a time when, backed by the State Department, US art took the world by storm and the previous capitals, Paris, London, Rome, bowed to US supremacy and the apparent vitality of our modernist movement. Meanwhile even in the desert Southwest a handful of American Indian painters were getting tired of having to paint the prescriptive ways--deer as mascots in every painting--especially when the direct wisdom of the ancestors was becoming more and more a thing of the distant past, becoming only a shadowy memory and, some said, not a real thing at all but something dreamed up to please or put off the conquering white race. The relation between Native American art and modernism has been a tortured one. In a race to shake up the very concepts of art, Picasso, Braque and others had turned to African art, to realign themselves with the primitive before completing cubist operations. It didn't take modern artist long to latch on to Native art, so long as it embodied apparently traditional and ceremonial subjects. In this, the young contemporary Indians were encouraged by the white-run state schools, which thought that pandemic unemployment among the tribes might be alleviated if enough of them started producing old-fashioned artworks for the booming tourist market. In addition, curious white patrons offered to underwrite the artistic careers of certain young painters if the latter would sneak into shamanic ceremonies forbidden to whites, and later recreate the wall paintings and other magical art works produced in times of high ceremony. Without these recreations, of course, we wouldn't have half the knowledge we have today, for the works themselves would have been lost to time, and yet there was still an element of cultural tourism when white money invaded the humble world of the reservation and the desert. As Anthes paraphrases, "many white-directed efforts on behalf of Native cultures were caught up in a funk of what anthropologist Renato Rosaldo has described as 'imperialist nostalgia.'" Meanwhile young Indian painters caught up in abstract expressionism or whatever modern movement were told sternly that their work was "not Indian enough" and their funding or scholarships were withdrawn, back to drawing primitive deer with all four feet flying! And there was another strain of illusion, embodied beautifully in Anthes' account of the career of the artist Yeffe Kimball, who was white but just told everyone she was an Indian because it was chic. Kendall claimed Osage ancestry and began painting white buffalo. "Has Kimball actually been a Native American artist," Anthes tells us disarmingly, "she would have been a truly groundbreaking figure." Even as a liar, or self-inventor, he has decided, she was a pioneer of sorts in an "era of male privilege" which saw even as well-connected a painter as Lenore Krasner resort to calling herself "the more ambiguous 'Lee'" while signing her paintings with "gender-neutral initials." Anthes cleverly re-situates Kendall in the general population of "counterfeit Indians"--men and women so fascinated by Indian alterity that they took the low road to arrive there, like the fellow who wrote *THE EDUCATION OF LITTLE TREE*. I don't have the time to praise this book as much as it deserves. Anthes seems to survey his subject from every imaginable angle and, just when you think there can't be anything left to surprise or illuminate, he stuns again. 3 of 3 people found the following review helpful. Very few actual images. By Georgetown Peabody Library I confess that I haven't read the text of this book, which may be extraordinary. However, I wanted to point out that there are only 34 small images in the entire work. Readers looking to actually SEE a survey of contemporary Native American artwork will have to look elsewhere.

Between 1940 and 1960, many Native American artists made bold departures from what was considered the traditional style of Indian painting. They drew on European and other non-Native American aesthetic innovations to create hybrid works that complicated notions of identity, authenticity, and tradition. This richly illustrated volume focuses on the work of these pioneering Native artists, including Pueblo painters Joseacute; Lente and Jimmy Byrnes, Ojibwe painters Patrick DesJarlait and George Morrison, Cheyenne painter Dick West, and Dakota painter Oscar Howe. Bill Anthes argues for recognizing the transformative work of these Native American artists as distinctly modern, and he explains how bringing Native American modernism to the foreground rewrites the broader canon of American modernism. In the mid-twentieth century, Native artists began to produce work that reflected the accelerating integration of Indian communities into the national mainstream as well as, in many instances, their own experiences beyond Indian reservations as soldiers or students. During this period, a dynamic exchange among Native and non-Native collectors, artists, and writers emerged. Anthes describes the roles of several anthropologists in promoting modern Native art, the treatment of Native American "Primitivism"; in the writing of the Jewish American critic and painter Barnett Newman, and the painter Yeffe Kimball's brazen appropriation of a Native identity. While much attention has been paid to the inspiration Native American culture provided to non-Native modern artists, Anthes reveals a mutual cross-cultural exchange that enriched and transformed the art of both Natives and non-Natives.

"Native Moderns is an outstanding intervention into our understanding of both Native art in the twentieth century and the received history of modernism." —W. Jackson Rushing, author of *Native American Art and the New York Avant-Garde*