

female scholars of Native American history. These are women who, finding themselves unable to overcome gendered obstacles from the late nineteenth century until the mid-twentieth century, were often government field workers or took positions in historical societies and museum archives, where they dedicated themselves to studying and recording Indian history long before white male academics did so. Concomitantly, Davisson could also be credited with being among the first mid-twentieth-century historians of Native America to collaborate on a tribal history with indigenous informants. In any event, she was an admirable woman, and it's good to hear from her again.

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**Ho-Chunk Powwows and the Politics of Tradition.** By Grant Arndt. Lincoln: University of Nebraska Press, 2016. 352 pages. \$60.00 cloth and electronic.

*Ho-Chunk Powwows and the Politics of Tradition* is valuable in coming to understand the sociopolitical and economic significance of powwows as well as how Native American people approach cultural sovereignty. In this study Grant Arndt utilizes ethnographic methods and primary and secondary sources to focus on the historical development of Wisconsin Ho-Chunk powwows. Drawing from practices in the nineteenth century and expanding on how Ho-Chunk people utilized powwows and performances for cultural production, Arndt historicizes Ho-Chunk powwows as “a form of indigenous activism carried out through cultural performance” (14).

There has been a limited amount of scholarship that explores the powwow as a framework for understanding contemporary Native American politics and tribal histories, which makes this book a significant contribution for those interested in the field. Arndt's work builds on his chapter in the 2005 collection *Powwow* and the research of James Howard, J. Sydney Slotkin, and Nancy Oestreich Lurie. His work contributes to an understanding of Native American cultural production, survivance, and self-determination in the midst of settler colonialism by focusing on Ho-Chunk powwow practices. This approach also contributes to Ho-Chunk history and offers an opportunity to better understand the functions of powwow practices in the lives of contemporary Native American people. Arndt's work distinguishes the community nuances present in Ho-Chunk powwows and explores how powwows have historically been connected to tribal and regional politics, countering narratives of powwows as strictly embodying pan-Indian culture. Additionally, Arndt's well-researched text includes a bibliography and chapter notes that are excellent resources for scholars interested in these topics.

Arndt organized his study into six chapters that begin with the nineteenth-century removal and cultural disruption of Ho-Chunk communities, traces the development of commercialized performances from traditional practices, and examines the continuation of these practices to honor military veterans as modern warriors into the twenty-first

century. Chapter 1 focuses on the foundations of Ho-Chunk powwow tradition, including tribal history, traditional practices of warrior ceremonialism, trophy culture, and the beginning of cultural performances and involvement in the American Indian culture industry in the 1800s. Chapter 2 focuses on the traditional economies of gift-giving, the spread of the Drum religion and the Helushka society, and demonstrates how Ho-Chunk-organized powwows enabled the exchange of money with settlers to enter into the gift-giving economy. Arndt expands on the development of powwow economics in chapter 3 by analyzing the impact of settler commodification of Native American culture and the commercialization of powwows in the early 1900s. Arndt focuses on the exploitative marketing of Ho-Chunk cultural performances for the benefit of settler economies and the tourism industry in Wisconsin, and the problems associated with including Native American traditions within the settler market system.

Chapters 4 and 5 look at the revival of the powwow as a site of honoring veterans and the revival of warrior ceremonialism following World War I. Chapter 5 explores the expansion of powwows in relation to changes in tribal governance and economy in the mid-twentieth century. Arndt argues that in the nation-rebuilding era, struggles over politics and culture led to the growth of contest powwows and high-stakes, casino-funded powwows. Chapter 6 utilizes ethnographic research to explore contemporary powwow practices and the rise of the “new traditional powwow” (192). The new traditional powwow differentiates itself from the contest powwow through the elimination of dancing and drum contests to turn towards the incorporation of Ho-Chunk cultural values. These values are evident through the organization of the dance sessions, the emcee’s elocution, and the playing of Ho-Chunk clan and honor songs (232).

In beginning and concluding his study, Arndt acknowledges his role as an observer of Ho-Chunk cultural production, rather than as a cultural producer. He argues that the Ho-Chunk powwow is “a space for culture, the powwow provides a regular sense of transition and escape from the pressures of everyday life into a realm where other obligations exist and should be obeyed” (238). However, it is important to remember that these traditions are not limited to this particular space. Many Native Americans continuously carry their culture and traditional commitments, which may be visible in private spaces, away from outside observers. Traditional family, cultural, or community responsibilities and roles travel outside of the powwow ring and are part of lived realities. This presumed compartmentalization and separation of spheres should be scrutinized. However, Arndt’s primary argument that the powwow enables the collective production of culture is important to forming a greater understanding of the functions of powwow in the twenty-first century (239).

Importantly, the author often omits the complex relationships between the Ho-Chunk communities in Wisconsin and Nebraska. Although much of the political and social analysis of the powwow focuses on the Ho-Chunk Nation of Wisconsin, this is not explicitly stated, leaving those unfamiliar with Ho-Chunk politics unaware of the Ho-Chunk who are part of the Winnebago Tribe of Nebraska. As Arndt notes, the Nebraska Ho-Chunk gifted the Wisconsin Ho-Chunk with traditions of the Helushka society, but the explicit presence of the Nebraska community in the text

is then minimal. This omission leaves the reader wondering if the powwow is also a gathering space for the Ho-Chunk communities and the influence of the powwow on Nebraska Ho-Chunk.

The last chapters highlight the voices of the Ho-Chunk powwow emcees and elders. The author discusses the role of the emcees in organizing and preparing expectations for the audience, dancers, and drums participating in the powwow. However, he excludes the humorous role of entertainer that emcees also play. Since Arndt is clear that this text “speaks to an academic audience seeking to learn from Ho-Chunk powwows,” it can be presumed that many readers might not be familiar with Indian humor and the entertaining qualities of the emcee in general (251). Lacking any explicit reference or further context, some of the humorous quips of the emcees included may be lost on the uninformed reader as a result.

Not only a worthwhile read that offers an opportunity for further study, *Ho-Chunk Powwows and the Politics of Tradition* can also be considered a roadmap for scholars who are interested in studying powwows, politics, and economic development. Additionally, allied scholars working with Native American communities can learn from his research approach and collaboration methods while working with community members. Arndt is successful in his research goal to learn about the “significance of cultural performance to social life” and the “value of indigenous cultural performance in the struggle for survival amid the changes brought by settler colonialism” (19).

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**Horace Poolaw: Photographer of American Indian Modernity.** By Laura E. Smith. Lincoln: University of Nebraska Press, 2016. 197 pages. \$45.00 cloth and electronic.

Horace Poolaw (Kiowa) shot countless photographs—portraits, environmental portraits, gatherings and fairs, pageants and families—during a time of enormous upheaval and change for all Native peoples. Laura Smith brings careful attention to Poolaw’s work, and situates it within the complicated intersections of assimilation policies, Native resistance, the chronicling of the “Native authentic,” and the practices of modernism. It is an excellent site for sustained analysis, and her concept of the “entanglement” of histories, image-making, art histories, and self-representation is useful. But the book also contains an unresolved tension. On the one hand, Poolaw is recognized as a modern Native photographer who renders complicated Native subjects. They speak back to the camera *through* the camera, as resistant subjects who, with the photographer’s insight, bend new technologies to construct new (modern) identities. On the other, the camera records only what it sees, and many of these resistances are projected through Smith’s speculative assessment of the subject’s own awareness.

As a device, the camera “seemed to confirm truths about identities or cultures, truths that could begin to challenge those widely held demeaning beliefs about Indians” (xxvi); “self-representation” is both an expression of sovereignty and narrative control.