

It is not easy to summarize the many insights of *The Saltwater Frontier*. It deserves a wide audience, for it is truly an original and creative work.

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Nancy Marie Mithlo, ed. *For a Love of His People: The Photography of Horace Poolaw*. New Haven, CT: Yale University Press, 2014. 192 pp.; 10 color and 152 duotone illustrations, notes, index. \$49.95.

Published as a companion volume to the exhibition of the same name at the Smithsonian National Museum of the American Indian (NMAI) in New York, the well-illustrated, large-format catalog, *For a Love of His People: The Photography of Horace Poolaw*, represents a key product of a multiyear cataloging and conservation project. Exhibition cocurators Nancy Marie Mithlo, an Apache scholar of art and visual culture (and niece of Linda Poolaw, the photographer's daughter), and Ho-Chunk photographer Tom Jones digitized some 1,400 of an estimated 2,000 negatives produced by Horace Poolaw between the mid-1920s and 1970s. The majority of Poolaw's photographs document Kiowa community and family events in southwestern Oklahoma and the experience of Kiowa people in the twentieth century as they maintained a culture rooted in Southern Plains tradition but also participated fully in mainstream, middle-American modern life.

The native people in Poolaw's intimate photographs are free of the visual stereotypes familiar from photography and popular culture of Indians as a vanishing race. In the southwestern Oklahoma communities that Poolaw lovingly documented, resilient Plains cultures are perfectly compatible with military service and patriotism, church weddings, American football, and marching bands. Thus, Poolaw's beautifully composed photographs depicting Oklahoma native people in "fancy" dress at the annual Anadarko, Oklahoma Indian Expo, fairs, and other public events in which they danced and performed for white and Native audiences and community members represent one facet of Kiowa life. Poolaw's photographs also show young women in modish haircuts, boys dressed as stereotypical cowboys, handsome men and women in smart suits and knee-length dresses posed near stylish automobiles, and servicemen on leave in military uniforms, home to visit family. A handful of evocative images depict Poolaw's military service in the Second World War

as an aerial photography instructor in Florida—tongue-in-cheek, in his airman's jumpsuit and Plains war bonnet.

Poolaw's photographs, for the most part, were never intended for audiences beyond his close-knit community. Poolaw printed his photographs only rarely—the cost of printing being too expensive—although he made portraits and recorded fancy dances, parades, and funerals, and sold some images in postcard format at community events. These were images made for the community, and as such provide a privileged view into how a Native community—proud and prosperous—saw themselves as Indian people and Americans in a time of historic change.

When Poolaw died in 1984, having exhibited his photographic work publicly only once, his collection of negatives remained with family, where they were cherished as heirlooms. Poolaw remained little known beyond his immediate community until recently, despite having worked as a professional photographer for over five decades and despite his considerable gifts as an image-maker and recorder of modern Indian life. The NMAI exhibition was the largest public viewing of Poolaw's work since 1989, and the present volume presents the largest number of Poolaw's photographs, now conserved and cataloged, to be made available. The photographs themselves are a remarkable resource for understanding Native American experiences of modernity, and the catalog has been copublished by NMAI and Yale University Press as part of the recently launched Henry Roe Cloud Series on American Indians and Modernity, edited by Ned Blackhawk and Kate W. Shanley, professors of history, American studies, and Native American studies at Yale University and the University of Montana, respectively, and named for the first known Native American graduate of Yale University.

In contrast to the extensive illustrations, the essays by fourteen contributors are brief. The authors speak to Poolaw's body of work in relation to the history of photographs of Native Americans made by non-Natives, Poolaw's easy familiarity with his subjects, and his disinclination to exoticize his sitters (Poolaw photographed no esoteric ceremonies but plenty of public dances, parades, funerals, and other community events and slices of daily life in his corner of Indian country and middle America). Art historian Laura E. Smith contributes two essays, a useful biographical sketch and an analysis of gender and generational change as seen in Poolaw's photographs. Poolaw's daughter Linda Poolaw, grandson John Poolaw, and great-grandson

Dane Poolaw offer illuminating family reminiscences. Cocurator and volume editor Nancy Mithlo discusses Poolaw's photographic work in terms of an indigenous mode of cultural production. Cocurator Tom Jones contributes an essay on the work of documenting one's own community. A brief essay by Yuchi/Muscogee Creek photographer Richard Ray Whitman, a generation younger than Poolaw, speaks to Poolaw's example and influence. The scholarly contributions are not as thoroughly researched as other recent NMAI publications—for example, the career retrospective of Cherokee painter Kay Walking-Stick.¹ Nevertheless, *For a Love of His People* provides insights into the remarkable career of a singular and talented photographer. This volume is quite worthwhile for making accessible Poolaw's important images and is suitable for readers with an interest in Native American history and documentary photography. Readers interested in a more thorough view of Poolaw's life and career in historical and cultural context might wish to consult Laura E. Smith's excellent scholarly book on the artist, which makes an ideal companion to this catalog.²

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Melody Davis. *Women's Views: The Narrative Stereograph in Nineteenth-Century America.* Lebanon: University of New Hampshire Press, 2015. xiii+247 pp.; 16 color and 139 black-and-white illustrations, notes, index. \$40.00.

Looking at a stereoview makes one powerfully aware of the embodied nature of vision. This is particularly true when one is looking at images of bodies themselves and their inhabitation of social spaces. In *Women's Views: The Narrative Stereograph in Nineteenth-Century America*, Melody Davis offers a rich and fascinating study of this domestic genre. It was domestic in a double sense. First, the stereoscope was a widely available optical device often used in the United States for visual entertainment, especially during the period 1870–1910. Second, the stereocards offered a means of commenting on, critiquing, and often laughing at a whole range of social as-

sumptions, especially concerning relations between the sexes. In all, over 6 million different stereograph titles were produced between the 1860s and the 1920s, and if many of these brought images of foreign places and customs into the parlor, or simply allowed people to explore their own country more intimately, a substantial number represented the home itself.

The idea of doubleness lies at the heart of Davis's book. In looking through a stereoscope—and one is included with the volume so that the reader can experience the author's many examples in full three-dimensionality—two images become as one. Body and brain are both involved in this operation. A duality of the material and the immaterial is found, too, in Davis's methodological approach. For this is a book informed both by well-grounded cultural history, especially nineteenth-century gender history, and by a deft command of recent theory concerning visuality and perception. She offers a particularly neat takedown of Jonathan Crary's ideas about the stereoscope, his misreading of Descartes, and his misguided thesis concerning the “rupture” between the camera obscura and this instrument.¹

Stereoscopy was often a self-conscious medium. Its views showed the stereoscope in the home or the itinerant salesman of stereoviews. Davis is especially strong on stereoscopy's dual relationship to a commodity world, in which images circulated alongside other popular visual forms and, in turn, manufactured and reinforced taste and stereotypes in the sense of generic scenes and figures. Makers of stereoviews enjoyed their visual puns—especially the idea of two becoming one through courtship and marriage—and Davis's treatment of comedy's role in all of this is outstanding. Comedy often depends, as Davis shows, on the confusion caused by inversion, role reversal, and transgression, and there is plenty of this topsy-turviness on display through frequently repeated tropes of the New Woman whose man is left holding the baby, or doing the washing, or discovered embracing the floury-handed cook, or canoodling with the typewriter—the female secretary, that is, not the machine. This is comedy that is both designed to appeal to women, the chief purchasers of the views, and that ultimately works to shore up assumptions about gender roles even as it acknowledges a changing social world.

For all the comprehensive detail that Davis provides about the circulation of these views and about

¹ Kathleen Ash-Milby and David W. Penney, eds., *Kay Walking-Stick: An American Artist* (Washington, DC: Smithsonian Books, 2015).

² Laura E. Smith, *Horace Poolaw, Photographer of American Indian Modernity* (Lincoln: University of Nebraska Press, 2016).

¹ See Jonathan Crary, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century* (Cambridge, MA: MIT Press, 1990).