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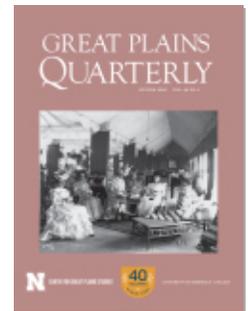
*Petroglyphs, Pictographs, and Projections: Native American
Rock Art in the Contemporary Cultural Landscape* by Richard
A. Rogers (review)

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and an introduction that provides background for the book, the community movement, and the phenomenon. There are also four sections in the body, and a forward-looking epilogue wraps up the collection. Each of the thirty-five contributors has a short biography at the end of the book, which shows the broad range of contributors from academicians, to activists, to artists, and more. The efforts at embracing diversity and inclusion—since everyone's story is important—is mirrored in the wide range of different tribal backgrounds and other affiliations. Each of the essays is united around the purpose of acknowledging and drawing attention to the problem of missing and murdered Indigenous (women) sisters.

The purpose of the collection of essays defies easy categorization as it is in part commemoration, honoring, ceremony, community, taking action, and a demonstration of caring. If one wishes to examine this international issue of concern on a personal level, wherein the subject is deeply internalized by many Indigenous women and then shared thoughtfully with the reader, this is a good book with which to do so. More than just creating an emotional understanding of this troubling issue, pointed critiques of genocide, racism, sexism, patriarchy, homophobia, colonialism, and violence are discussed as well. Stories of early prairie life and the challenges of interracial marriages and relationships might be of particular interest to readers familiar with the contemporary culture of the Great Plains.

Some readers may have difficulty with the essays not flowing smoothly from one to the next nor being neatly categorized by subtopic; for example, the immense harm of boarding schools or the critique of inadequate investigation when crime reports are filed. Instead the stories are presented on their own merit, flow-

ing back and forth so the reader can identify oft-repeated familiar threads and not overlook the resilience, grace, and beauty among Indigenous women and their communities.

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*Petroglyphs, Pictographs, and Projections:
Native American Rock Art in the
Contemporary Cultural Landscape.*

By Richard A. Rogers. Salt Lake City: University of Utah Press, 2018. xv + 398 pp. Figures, color plates, references cited, index. \$34.95, paper.

Richard Rogers's "rock art" book is unlike any other. This is largely because it is not really about ancient images on stone, the petroglyphs and pictographs of the book title, but is rather a critical commentary on how those images get appropriated, commodified, and interpreted by the dominant Euro-American culture. This distinctive aspect is either its chief attraction or detraction depending upon the reader's point of view. Native American images from the Southwest serve as the raw material for Rogers's critique, no doubt in part because his home institution of Northern Arizona University is centrally located in this mecca for rock art enthusiasts. The issues that he talks about, such as turning ancient rock art images into commodities for sale, are also on full display in the Southwest—who doesn't have some tourist trinket, cup, or piece of clothing with rock art images on it? The source of his arguments might be localized, but his line of critical reasoning can be extended to all regions of the world.

As such, this is a book intended for wide readership. A comment by Kelley Hays-Gilpin

on the back cover importunes archaeologists, historic preservation specialists, rock art enthusiasts, park rangers, and others to read the book for its “unsettling messages and useful critical methods.” For those who heed this advice, be prepared to be unsettled and challenged, but also at times to simply laugh and muse, “that argument is quite a stretch.” Linking the interpretive shift for some Great Basin rock art from hunting magic to shamanism as resulting from a contemporary “crisis of masculinity” is just one example.

Still, Rogers presents much to think about. Polly Schaafsma’s book *Images and Power: Rock Art and Ethics* (Springer, 2013) covers somewhat similar ground, but it does so in a slim volume roughly one quarter the size of Rogers’s tome. More is not necessarily better, since Rogers could have expressed his cultural criticisms more succinctly. Some of this occurs because four of his eight chapters are expanded revisions of previously published papers, with most of the other chapters used to place them in context by introducing his theoretical approach and then summing up the arguments. The result is considerable redundancy and repetition of his main points.

Rogers is keenly aware that criticism is easy (318) and that a critic who watches the game from a lofty booth rather than being down on the hot, muddy field of play is in something of an enviable position. There is critique aplenty but few or no remedies or suggested solutions, even for issues that a communications professor might be readied to attempt fixing, such as finding a suitable replacement for the term *rock art*. Rogers introduces the debate about this term but leaves it unresolved and sticks with it as part of an “uneasy consensus” rather than putting forward “appealing alternatives” (43). One result of taking Rogers’s critique to

heart, at least in the extreme, would be to cease all engagement with rock art. I doubt that he would actually advocate for this, and his final chapter makes it clear that he will continue to “collect” rock art and to write about it, at least as concerns its role in contemporary culture, in order to advance his academic career. I can easily envision using this book as a text for a student seminar on rock art and also using chapter 7, “Overcoming the Preservation Paradigm,” as a means to foment discussion in a class on heritage resource management.

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Pioneers of Promotion: How Press Agents for Buffalo Bill, P. T. Barnum, and the World’s Columbian Exposition Created Modern Marketing.

By Joe Dobrow. Norman: University of Oklahoma Press, 2018. vii + 382 pp. Illustrations, notes, bibliography, index. \$32.95, cloth.

Every spectacle has an aging star or two and, behind the scenes, the stagehands who help make the stars shine anew. For Buffalo Bill’s Wild West show, we immediately remember the iconic William Cody. Joe Dobrow takes us backstage and reminds us to remember John Burke, the show’s manager and marketer. Dobrow also examines the advertising achievements of Richard Francis “Tody” Hamilton, who made Jumbo famous in the Barnum & Bailey Circus (which performed its last show in 2017), and newspaper man and 1893 World’s Fair promoter Moses P. Handy. William Gilpin and other western boosters also get a chapter. As part of the William F. Cody Series on the History and Culture of the American West,