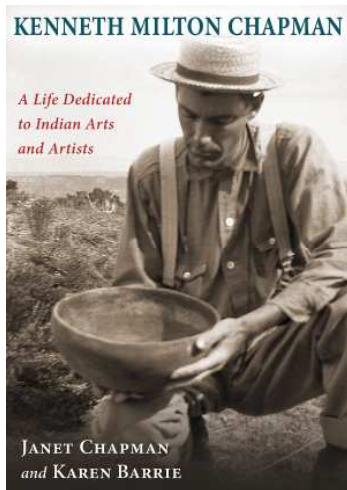


Kenneth Milton Chapman: A Life Dedicated to Indian Arts and Artists / Janet Chapman and Karen Barrie.—Albuquerque, NM: University of New Mexico Press, October 2008.—370 p.: ill.—ISBN 978-0-8263-4424-3: \$34.95.



Kenneth Milton Chapman (“Chap”) played a key role in the revitalization of Pueblo pottery beginning in the 1920s and throughout his long life. Although drawn to the dry Southwest in 1899 for health reasons, he soon found his calling when working on archeological surveys at Chaco Canyon, Puyé and Jemez Pueblo. In New Mexico, he was an artist, taught art, mapped ruins, studied and wrote about ancient Pueblo pottery, and had a hand in the establishment of the Indian Fair (now Indian Market) in Santa Fe and the Indian Arts Fund. He was also instrumental in the establishment of the Museum of New Mexico, the School of American Research, and the Laboratory of Anthropology.

This book, co-written by a grandniece of Chapman and a relative by marriage, follows closely on the heels of the publication *Kenneth Chapman's Santa Fe: Artists and Archaeologists, 1907-1931: The Memoirs of Kenneth Chapman* (Santa Fe, NM: School for Advanced Research Press, 2008), an annotated version of the memoirs Chapman wrote in the late 1950s and early 1960s. The biographers make heavy use of Chapman's memoirs, but cite additional archival sources, interviews, and published

materials to document the chronology of his life, from ancestry to death in New Mexico at age ninety-two. Chapman's fascination with Pueblo pottery led to his study and cataloging of pot shapes and design motifs. He encouraged San Ildefonso potters, Maria and Julian Martinez and others, to create higher quality works that would sell at a higher price (contrary to the prevailing production of cheap tourist pots), but also learned from Maria that unless historic examples remained at hand rather than being sold to Anglos who liked old things, the potters would lose touch with their heritage. Maria's words had a profound effect on Chapman and paved the way for the establishment of the Indian Arts Fund. The fund provided a means to acquire ancient pots and keep them in the region to be used by Native American potters as a reference and catalyst to contemporary creativity, and eventually, to the establishment of the Laboratory of Anthropology.

The authors' affection for their subject is unmistakable and their attention to the details of his personal life formidable, at times to the detriment of providing a larger critical and historical context for the importance of his notable accomplishments. The book presents a scrupulously documented and sometimes complicated story involving many characters and points of view, but on balance, the history of Chapman's involvement in New Mexico's cultural institutions carries much more narrative weight than does his relationship with the Indian arts and artists promised in the book's subtitle. Still, as a biography of Chapman it is a good read and recommended for art libraries.

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