

companying shifts in research emphasis as well as major construction and technological advances. The text is amply illustrated with photographs.

Mutel has made a significant contribution to the growing literature about the history of science and engineering in Iowa. More importantly, she has demonstrated what researchers and students, in what some may consider an arcane professional institute, really do and how their work affects us all. As science and technology become increasingly complex, it is important that the general public understand their value. Connie Mutel's book demonstrates that the Institute of Hydraulic Research has been a worthy investment, a jewel in an academic crown.

Turning the Feather Around: My Life in Art, by George Morrison, as told to Margot Fortunato Galt. St. Paul: Minnesota Historical Society Press, 1998. 203 pp. Illustrations, notes, bibliography, index. \$40.00 cloth, \$24.95 paper.

REVIEWED BY GREG OLSON, BOONE COUNTY (MISSOURI) HISTORICAL SOCIETY

This autobiography follows the life and work of painter and sculptor George Morrison (b. 1919) from the poverty of his depression-era childhood in northern Minnesota's Grand Portage Chippewa Indian reservation to the studios, bars, and art galleries of New York in the 1940s, where he knew such twentieth-century art luminaries as Robert Rauschenberg, Franz Kline, and Willem de Kooning. It concludes with Morrison's return to his home state in 1970 to teach at the University of Minnesota.

In the first section of the book, which covers the artist's life from 1919 to 1959, Morrison presents himself as an abstract expressionist painter who "just happened to be Indian." In 1970, however, when Morrison returned to Minnesota to teach, he reacquainted himself with his heritage and with the reservation landscape of his childhood. In the book's second half, Morrison emerges as a neoregionalist who, like Grant Wood and Thomas Hart Benton a generation earlier, struggled to capture a geographic sense of place in his art. It is this portion of Morrison's story that will be of particular interest to students and scholars of Iowa and midwestern history. Morrison is an example of a contemporary artist who, like the midwestern Regionalist artists of the 1930s and 1940s, seeks to achieve a sense of belonging, and to forge a spiritual connection with the land of his ancestry through his art.

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