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when Native peoples rose up specifically to protect the integrity of an Indigenous electoral system at the local level, free from Jesuit intervention. At other times, it meant forgoing voting rights in order to protect the collective sovereignty and separate identity of Indigenous governance, apart from the American settler state. The one constant in all these actions was that Native peoples strategically adopted, rejected, and modified political structures of the colonizing regimes to best protect their sovereignty.

This work, apart from its significance to the history of voter franchise in North America, also augments a growing body of scholarship about Native peoples' experiences with citizenship across a continent. Alongside studies like Audra Simpson's *Mohawk Interruptus* (2014) or the ongoing work of scholar Holly Guise on Alaska's Native peoples, Crandall's book illuminates the deeper and more varied history of Indigenous peoples' engagement with colonizing polities and their civil governments. Rather than one upward arc of progress towards citizenship, franchise, and equal rights, Crandall shows how over the course of three colonial regimes, Native peoples in the Southwest have navigated the promises and pitfalls of voting with the goal of maintaining their sovereignty above all else. This historicizes the struggle for Indigenous sovereignty and democratic forms of participatory government in deeper time.

Crandall also brings a warranted personal perspective to the project as a member of the Yavapai-Apache Nation. Bookending his far-ranging study with insights from his own family history helps to situate Native peoples' experiences with civil government in the Southwest in both the present and the past. This is a fittingly circular, rather than linear, way to structure a book that shows how Indigenous groups strove to maintain sovereignty and community participation for centuries and will continue to do so well into the future.

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Unsettling Native Histories on the Northwest Coast. Edited by Kathryn Bunn-Marcuse and Aldona Jonaitis. Seattle: Bill Holm Center for the Study of Northwest Coast Native Art in association with University of Washington Press. 2020. 334 pages. \$39.95 cloth; \$39.95 electronic.

Given that the apprehension of Northwest Coast Native art is an ever-evolving process, these essays provide readers with an urgently required snapshot of dynamic contemporary strategies. The current and recent projects described here grow in tandem with efforts toward the decolonization of museums, changing methodologies in scholarship, and the production of new artworks that self-consciously foreground Indigenous authority and cultural perspectives. These developments have taken shape in a field that, for some time, has been in the process of coming to terms with colonial histories, the ongoing occupation of Indigenous lands, and the need to acknowledge asymmetrical power relationships between Native and non-Native peoples. *Unsettling Native Histories* is structured in four sections, introduced by Bunn-Marcuse's overview

and concluded by Aldona Jonaitis's history of the influential scholarship and events that have brought us to this moment in the field. Categorized as "cultural heritage protection: questions of rights and authority," "women's work: stories, art, and power," "changing museums," and "beyond art," some overlap in the themes and content of these essays undoubtedly made the parsing of sections a challenge.

The particularly meaningful nature of visual recycling on the Northwest Coast, where prerogatives related to specific histories and their embodiment in works of art has long been strategically deployed in displays of sovereignty, is central to the discussion in Part I. The two essays on the subject of replication in Northwest Coast Native art that begin and conclude this section highlight key differences among projects motivated by Indigenous concerns, as opposed to those affected by the interests of outsiders. Emily L. Moore's "The Seward Shame Pole: A Tlingit Monument to the Alaska Purchase" chronicles the history of a pole first carved in the nineteenth century by the Taant'a kwáan Tlingit of Tongass Village. It was produced as an attempted corrective to the affronts of William H. Seward, then US secretary of state who, as is well-known, was a key figure in the 1867 purchase of Alaska from Russia as just one part of the voracious series of land acquisitions considered the "manifest destiny" of the United States. When Chief Ebbets of the Teikweidí Brown Bear clan had hosted a lavish potlatch for Seward in 1869, he effectively was applying a tried-and-true Tlingit methodology for honoring allies and attempting to initiate complex and binding relationships fraught with mutual obligation. Not so for Seward, who had no motive to insert himself in the reciprocities inherent in the potlatch system. Moore chronicles the replication of two more versions of the pole which were meant as counternarratives to then-current non-Indigenous understandings of the Alaska purchase, one by Charles Brown under the aegis of the Civilian Conservation Corps in 1941, and another by Stephen Jackson in 2017, commissioned by the city of Saxman.

Janet Catherine Berlo and Aldona Jonaitis discuss the problematics of appropriation of Northwest Coast styles, imagery, media, and methodologies by non-Natives in "From 'Artifakes' to 'Surrogates': The Replication of Northwest Coast Carving by Non-Natives." Notably, Berlo and Jonaitis resist any oversimplification of these examples as fundamentally legitimate or illegitimate, contextualized, and made meaningful by the historical circumstances of their production. Examples run the gamut, from those made by artists who have had deep ties and have made significant contributions to Northwest Coast Native cultures, to the less-ambiguous status of Northwest Coast-style knock-offs made overseas for the art or souvenir markets.

The second section, "Women's Work," begins with "St'íinll—Those with Clever Hands: Presenting Female Indigenous Art and Scholarship," by Haida curator Jisgang Nika Collison. Collison describes colonial processes that changed the perception of traditional female Haida roles, even encouraging some historical shifts in women's experiences after contact, conditioned by codifications that originated in non-Native culture. She updates our understanding of women in the potlatch system and also provides descriptions of her own curatorial projects that have drawn attention to women's art on Haida Gwaii.

Part III documents recent efforts to redefine museums as cultural resources for both Indigenous and non-Indigenous purposes as additional locations for the expression and production of Northwest Coast artistic, cultural, and ceremonial practices. “Woosh.Jee.Een, Pulling Together: Repatriation’s Healing Tide,” by Lucy Fowler Williams with contributions by Robert Starbard, describes an admirable repatriation history, concerning the collaboration of the Tlingit T’akdeintaan clan of Hoonah, Alaska with the University of Pennsylvania Museum of Archaeology and Anthropology. As a result of the shared concerns of both Tlingit activists and museum staff, items now called the Mt. Fairweather Snail House collection (acquired in 1924 by Louis Shorridge), were returned including the important Rock of Lituya robe. This collaborative work exceeded the requirements of NAGPRA legislation in a contemporary, living ceremonial context.

“Beyond Art” includes stories of recent art production that result from unique contemporary circumstances and instances of cultural exchange. “Soft Robes of Thundering Power: Mountain Goat Fiber Textiles” is an extraordinary report by artist Evelyn Vanderhoop who has marshaled museum and archival resources for the production of outstanding works of art, outlining methodologies potentially of use for others. In “Sayach’apis and the Naani (Grizzly Bear) Crest,” Denise Nicole Green tells the story of Nuu-chah-nulth Chief Sayach’apis (Walter Thomas) who survived an encounter with a grizzly bear. This resulted in the recent production of a new crest or emblem associated with identity and prerogative, a counterpoint to the more frequent artistic citation of episodes that originated in antiquity. In 2010 this crest was publicly validated at a cleansing potlatch, or Yaxmalthit.

Aldona Jonaitis’ conclusion poses key questions, currently the subject of much debate, about the legitimacy and usefulness of non-Native scholarship in the fields of Native American and First Nations art and culture, as well as provides context and lineage for all of these processes and projects, decades in the making. She cites a historical shift from Indigenous “subject” to increasing participation in history-making partnerships, which is now progressing to the ascendancy of Indigenous thought and authority—processes that Jonaitis has observed and navigated in the course of her own career. How will Indigenous priorities and self-determination change cultural representations in print, in museums, and in artworks going forward? Perhaps some representations may not be available to or, even readily understood by, all audiences. Artistic production and the dissemination of information may, in fact, become a matter of strategic outreach. As has always been the case, Northwest Coast art advances the prerogative and sovereignty of those who are legitimately authorized to create, interpret, and display it.

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