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Author

Ostrowitz, Judith

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another. One suspects that by the mid-to-late 1700s many goods obtained by the Creek from colonists were viewed as being just as vital to social reproduction as were any commodities (such as salt or certain lithic raw materials) that may have been obtained by exchange with other indigenous groups in earlier centuries. Although I appreciate Foster's aim of relying on a direct historical approach to emphasize changes in indigenous traditions, I think a discussion of Euro-American trade goods would have been warranted.

Archaeologists will appreciate much of the detail and nomenclature in these chapters. I hope that our colleagues in ethnohistory and allied disciplines will at least peruse the syntheses that close each chapter and that begin and end the book. Materiality, which ranges from landscape alterations to the use of glass beads, was a cornerstone of the colonial and frontier experience. Archaeologists by virtue of their trade have much to offer in this domain, and Foster and his colleagues have provided an excellent treatise on colonial materiality to balance the known inventory of oral histories and ethnohistories that inform our knowledge of the Creek prior to Removal.

Charles R. Cobb

University of South Carolina

Art of the Northwest Coast. By Aldona Jonaitis. Seattle and London: University of Washington Press and Vancouver and Toronto: Douglas and McIntyre, 2006. 344 pages. \$26.95 paper.

Aldona Jonaitis's survey of Northwest Coast art, culture, and history is a much-needed and ambitious effort to do justice to this entire region of Native North America. Jonaitis's task is to be wide-ranging, although not actually encyclopedic, in the interest of lucidity so that she might direct her discussion to a varied audience of scholars, students, and art lovers who will approach the book with different levels of experience. From the book's outset Jonaitis announces her intention to compose a discussion that will be inclusive, one that is conscientiously evenhanded. For instance, she credits her friend and colleague Wayne Suttles, to whom she has dedicated this volume, as an inspiration for ongoing efforts to raise consciousness about the arts of the Southern Coast Salish. Salish-style art has been described as being simpler or more minimalist than that of other Northwest Coast traditions. It is now understood to have great historical depth and to have been more ubiquitous in the past. Until recently, it had received less attention from scholars and the art-buying public who were more often entranced by the elaborate and elegant graphic designs of the north and considerably more interested in the dramatic and better-known sculptural works of the central groups. This inequity has been adjusted in *Art of the Northwest Coast*, which has as its frontispiece an illustration of an outstanding Halkomelem Coast Salish rattle that was made of mountain sheep horn in the nineteenth century. It is impressively incised with the trigons, crescents, and circles that are understood to define the negative spaces within this composition of

bird and human-like forms that enfolds the rattle's bulbous end. Ongoing appreciation of Salish art forms continues in this text and is demonstrated throughout the book with additional images.

Jonaitis's strategy of inclusion operates in several other ways. Early on she examines the scientific narrative of migration of the aboriginal people of the Americas' Asian ancestors over the ice-free body of land called Beringia in approximately 13,500 BCE, but she also mentions the belief of some Northwest Coast people (and many Native people across the entire continent) in legendary histories that testify to their true origin in their own ancestral lands. Similarly, she makes it clear that there are significant formal differences between what have been considered the most "classic" examples of Northwest Coast art, particularly in flatworks from the northern part of the region, and those works that were not as cohesively composed later on, as one consequence of postcontact culture loss. Many artists of that period did not have the opportunity to be thoroughly trained in the Northern Northwest Coast graphic system. Jonaitis's comparison of a nineteenth-century painted screen by a Klukwan Tlingit master artist with a later, twentieth-century example from Yakutat, painted in a far less fluid manner, is very specific, and this is a useful strategy in Northwest Coast art studies. Until now, many scholars would simply have considered the departure from canon that affected the appearance of the Yakutat screen as evidence of decline, and it is unlikely that they would have discussed its composition in a text like this one. However, Jonaitis discusses the important role that works of art like these, less masterful from an artistic point of view, actually played in communities that struggled to retain any meaningful signs of cultural survival. No less important, she argues, are the later works that have been disparaged as "souvenir art" that allowed some artists to support their families through periods of great hardship while they preserved some relationship to traditional practices.

Art of the Northwest Coast covers a great deal of ground. Art and cultural traditions of the south, central, and northern areas are presented in sequence—as is the history of collection, the relative roles of men and women in the arts, and the history of public awareness of these art forms—and there is a section about contemporary art. The history of the sea otter fur trade is an interesting part of Jonaitis's discussion as are the accompanying changes in fortune of certain Northwest Coast power brokers whom she calls "superchiefs" such as the Moachat Chief Maquinna and Chief Shakes of the Stikine Tlingit. They conducted their affairs in relation to their own interests and left their Euro-American clients to fight for advantage among themselves. The success of aboriginal traders initially spurred the growth of the ceremonial complex generally called the potlatch in this region along with the prestigious arts that were commissioned for these occasions. Financial gain and the influx of useful new materials after contact were influential and increased the production of many elaborate examples of nineteenth-century Northwest Coast art, at least until settlers became interested in acquiring the land.

Jonaitis's explanation of the Northern Northwest Coast graphic system is relatively reader-friendly as is her discussion of the way "material" versus "intangible" wealth is traditionally understood in the region (27–34). These

key concepts are often difficult for beginners. A section about repatriation is also helpful. In the Northwest Coast, where long-standing traditions for the exclusive ownership of art, imagery, and intellectual property (or, as Jonaitis describes it, “intangible” wealth) have interfaced in complex ways with the laws and policies of the Canadian and US governments, this issue is particularly important and often difficult to understand. The repatriation section is thorough and useful in sorting through this complexity. Among other key events that have influenced the history of repatriation, Jonaitis discusses the controversy that surrounded *The Spirit Sings* exhibition in Calgary (not in the Northwest Coast region, but quite an influential event in the history of the relationships that have been forged between museums and all First Nations in Canada). She explains complaints that were directed to government agencies and museums in regard to Native authority, but she does not mention the important role of Shell Oil in this debacle as a corporate sponsor of the exhibition. Native people protested the relationship between government and big business, which often resulted in aboriginal exclusion from the jurisdiction of their own territories.

Art of the Northwest Coast is a rich source of information about Northwest Coast art, history, and culture, yet it never reads as a dry chronology. The author’s position and the perspectives of many who have affected the history of this field are made quite clear, and this enlivens the text. The book includes an excellent bibliographic essay that will be much appreciated by students and professionals. As Jonaitis indicates, a comprehensive book about Northwest Coast art has not been written until now. The *Handbook of North American Indians Vol. 7: The Northwest Coast* (1990) is excellent and thorough, but it is not dedicated specifically to the study of art. Bill Holm’s *Northwest Coast Indian Art: An Analysis of Form* (1965) is indispensable, but it was not meant to address all of the region’s arts nor the cultural and historical contexts of their manufacture. Jonaitis’s book is a unique contribution to the field of Northwest Coast art studies. It is a product of Jonaitis’s eventful career: her teaching experience, curatorial projects, research, and writing. It is more than useful because her ardor for her subject is evident and sets the book’s tone.

Judith Ostrowitz

Columbia University and The Metropolitan Museum of Art

Big Medicine from Six Nations. By Ted C. Williams. Edited and with an afterword by Debra Roberts; with a foreword by Christopher Vecsey. Syracuse, New York: Syracuse University Press, 2007. 343 pages. \$29.95 cloth.

A Haudenosaunee born in 1930 on the Tuscarora Indian Reservation in New York, Ted Williams finished his second and last book, *Big Medicine from Six Nations*, just months before his death in 2005. His first book, *The Reservation* (1976), was a hit in academic “Indian lit” circles, with its casual, mock-naïveté and strategically ungrammatical voice that reminisced about the “exotic” characters and lifeways at Tuscarora. *Big Medicine* continues in this fashion.