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engaged in a land-grabbing frenzy that was exacerbated by the role of speculators. For a time the government was powerless to implement and enforce an Indian policy or to protect tribal land. By 1795 the situation had changed. The constitution had been ratified; a more effective Indian policy was being developed and enforced; an army of reasonable efficiency had been organized; Anthony Wayne had defeated the northwestern tribes at Fallen Timbers; control was being established over western lands; and important treaties had been negotiated with England and France.

This is a fascinating period in American history, and fascinating individuals—Joseph Brant, Little Turtle, Alexander McGillivray, Anthony Wayne, and others—appear on the pages, although none are effectively brought to life in this relatively small book. Barnes has done us a service by redirecting scholarly attention to this period and by emphasizing the role of Native Americans during these years. It is doubtful, however, that Native Americans played as important a role in the history of the new nation as Barnes believes because, as she notes, they were as divided as the Americans due to tribal divisions, factionalism, the diversity of leadership, and the inability to control the behavior of tribal members. A strength of the book comes from its use of primary materials in the United States, Great Britain, and Canada.

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Navajo Beadwork: Architectures of Light. By Ellen K. Moore. Tucson: University of Arizona Press, 2003. 300 pages. \$50.00 cloth.

Ellen K. Moore's *Navajo Beadwork: Architectures of Light* is the first historical account and ethnography about Navajo beadwork, a relatively recent Navajo art activity. Through a careful examination of how twenty-three individual Navajo beadworkers bring design into being, Moore beautifully weaves the art of Navajo beadwork into the complex context of collective Navajo beliefs and their metaphoric relations to natural sources of light and color.

The author divided the book's introduction, six chapters, and conclusion into three parts. Part 1, "Entering the Beadworkers' World," contains a brief introduction followed by two chapters. Chapter 1 describes the ethnographic methods, the foundation of sociocultural anthropological research, that allowed Moore to understand firsthand the "what and how" of Navajo culture and the reasons behind beadworkers' thinking. Indeed, listening, observing, recording, and analyzing interviews with beadworkers and various consultants enabled Moore to understand and communicate the many facets of Navajo beadwork. In chapter 2 Moore provides readers with an insight into the complex interrelationship of individual artistic expressions and accepted Navajo cultural processes that yield, in turn, six themes that Moore intertwines in the book: (1) the many voices of Navajo people that have constructed the dynamic Navajo sacred and oral tradition; (2) the roles of light as a natural phenomenon celebrated in Navajo rituals and as inspiration for

Navajo beadworkers; (3) beadwork as an expressive and relatively recent Navajo artistic medium that draws on traditional Navajo concepts of individual eclecticism and common approaches to bringing beauty into being through artwork; (4) Navajo beadwork and beads as a part in Navajo cultural history, particularly in material cultural history; (5) multiple metaphor in Navajo beadwork and the relationship between the verbal and the visual; and (6) the aggregate Navajo beadworkers' aesthetic sensibilities—how beadwork should look and how it should be done.

Part 2 of the book, "Beads Then and Now," consists of two chapters. Chapter 3 provides a brief history of Navajo use of beads that leads to chapter 4's detailed analysis of the oral history of woven and stitched Navajo beadwork: the possible sources of beadwork, the influences on it, and its association with other aspects of Navajo culture. Although the role of the Native American Church (NAC) in the rise and spread of Navajo beadwork is of particular interest, beadworkers who adhere to the NAC were reluctant to convey if and how NAC beliefs and practices inspire their art. A discussion of southwestern intra- and intercultural exchange provides contextual details about movement of people, goods, spiritual ideas, and the effects of some economic, political, and sociocultural forces on the creation and artistic use of beadwork among Navajo people. Conversations with traders, dealers, and beadworkers reveal that Navajos have valued and continue to value beadwork not only as market items but also for ceremonial and personal purposes by Navajos and non-Navajos alike.

Part 3, "Creating Design," corresponds with the order Navajo use to create art, as articulated informally by Navajo beadworkers in their interviews and formally by Navajo consultants. Chapter 5, the centerpiece of the book, provides insight into the content and context of some beadworkers' spirituality and philosophy. The first half of the chapter records the Navajo beadworkers' own words, which reveal a profound dedication to their artwork and the importance the Navajo assign to the process of creating art. Their accounts further disclose deeply rooted feelings, thoughts, and individual and shared aesthetics about the "right" way to create design and to express Navajo identity. Some beadworkers also expressed a traditional Navajo belief that artwork is an interaction between maker and recipient, whereas the prayers and thoughts of a beadworker have the power to communicate with the recipient of the artwork. On the whole, Navajo beadworkers' explanations of what goes into their art vary with individuals: some associated their feelings with colors or time of day; others talked about colors they see in nature; a few made reference to the colors of Navajo rugs and old designs; and some beadworkers spoke of creating art through prayer. Moore adds her own analysis of Navajo beadwork patterns in the second half of this chapter. She suggests that while the act of creating beadwork is highly individual, the designs and design elements Navajo beadworkers select are rooted in a cultural system that has coherent beliefs, concepts, and metaphors. A careful examination of commonalities among individual Navajo beadworkers, principally their selection of imagery and metaphor about light, makes clear that these beadworkers are rooted in a belief system that is fundamentally Navajo.

Chapter 6 explores the beadworkers' last two ingredients in the process of creating beauty: the creative process of planning and executing design, and the decisions beadworkers make about color, structure, personal taste, and values in relation to a Navajo group aesthetic. Together these processes complete the act of creating a beaded design. Most Navajo beadworkers look inward for color and design inspired by nature and ritual. Others look outside for inspiration and work from drawings. They feel that only after sketching the design, arranging the beads, and planning the color scheme can they proceed. Both types of beadworkers, those who look inward and those who look outside for artistic inspiration and motivation, tend to eclectically adapt design and color from natural phenomena and internal stimuli, as well as from the social and commercial world around them. Navajo aesthetic categories, as voiced by the beadworkers, include use of traditional Navajo motifs and designs, ordered color categories (rainbow, sunset, fire), and the use of acceptable (for Navajo) background "main color" as a third dimension. Presence or absence of such aesthetic categories determines whether Navajo beadworkers view a completed piece of beadwork as distinctively Navajo.

Anthropologists have long recognized that individuals and cultures are always in the process of change. In fact, the notion of change is at the very core of the Navajo universe. Indeed, when voicing their view on aesthetic sensibilities, Navajo beadworkers speak to patterns of color and design and are sensitive to what persists and what changes. Certain Navajo beadworkers codify color into categories that are commonly understood and used, but not prescribed, by Navajos, thus allowing for invention and change. While specific Navajo designs are also shared, color use in design and background appears to be of greater consequence. Color has multiple functions in Navajo belief, and, Moore concludes: "if we recall some interviewees' comments that the landscape is there, but the colors on it change with the daily cycle—or one can create the same design with different colors—we can say that it is color that comes from light that interests many Navajo beadworkers above all else" (173).

Navajo Beadwork: Architectures of Light is much more than a milestone first book about Navajo beadwork. Moore's insight and sensitivity to Navajo culture, a gift for writing, excellent use of the thirty-eight color plates and twelve halftones to illustrate key issues, and solid anthropological research combine to shed light on Navajo beadworkers' thoughts, beliefs, sensibilities, and attitudes toward the art they create and to give voice to their interpretation of the creative process and its meanings. Together with books such as Joe Ben Wheat's *Blanket Weaving in the Southwest* (2003) and Janet Berlo and Ruth Phillips's more general *Native North American Art* (1999), *Navajo Beadwork: Architectures of Light* provides academics and casual readers alike with insight into the distinct qualities of Navajo art and into the world of artists who happen to be Navajo.

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