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American Indian Culture and Research Journal

Title

Voices of a Thousand People: The Makah Cultural and Research Center. By Patricia Pierce Erikson, with Helma Ward and Kirk Wachendorf.

Permalink

<https://escholarship.org/uc/item/57z2s782>

Journal

American Indian Culture and Research Journal , 27(1)

ISSN

0161-6463

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Publication Date

2003

DOI

10.17953

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toward the end of the book (pp. 226–228). Lone Woman—at seventeen years old—has a difficult two-day peyote vision, which nearly kills her; sadly, the peyote does kill her diabetic mother. Afterwards, Lone Woman—deeply upset by the death—steps back from the Native American Church (pp. 226–228).

After sorting through this beautifully organized book, there remains a palpable vision of Delphine Red Shirt's mother and grandmother, of the way her family shaped her life, but more importantly we understand the shifting of the traditional ways. The book is well written, relying on oral narratives that are quite compelling. Had Red Shirt left out about thirty pages of background material, it would have tightened the entire book, quickening the pace and leaving us feeling less bogged down. All in all, *Turtle Lung Woman's Granddaughter* is a deeply satisfying read, thorough and engaging. It is worth working through Red Shirt's densely stacked woodpile of stories; some prized pieces are buried deep within.

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Voices of a Thousand People: The Makah Cultural and Research Center. By Patricia Pierce Erikson, with Helma Ward and Kirk Wachendorf. Lincoln and London: University of Nebraska Press, 2002. 264 pages. \$45.00 cloth.

Traditional North American museum displays represented Native peoples “in a timeless past,” as “curiosities” for the millions of people who traveled through museum doors. Up until recently Native peoples were rarely invited into these spaces as sources or resources of indigenous knowledge, as the museums of the nineteenth and early twentieth centuries utilized Native Americans only “as informants or subjects of study” (p. 145). Thus, Native people were left on the periphery, outside the borders of mainstream museums. Since the early 1970s Native Americans have begun to take control of their representations through the establishment of tribal museums and cultural centers as a way to empower their communities and resist colonial projects that silenced and subordinated them.

In *Voices of a Thousand People. The Makah Cultural and Research Center*, Patricia Pierce Erikson examines how the establishment of the Makah Cultural and Research Center (MCRC) in 1979 was a key part of this Native American museum movement that created a shift in unequal power relations between museum administrators and Native American communities. Erikson notes that, “Whereas Native American peoples were once positioned by museums as objects of study, Native American peoples now position themselves as active agents, employing museums as tools, or even living forces, that counter alienating and homogenizing social forces” (p. 5). The establishment of the MCRC was situated within this process of decolonization and self-determination and gave the Makah people in Neah Bay, Washington, a place from which to speak, allowing them “to represent themselves and their way of seeing the world” (p. 7).

Erikson defines her project as a museum case study or museum ethnography (p. 6). Illuminating the history of museum development, she examines how collecting and preserving Native American artifacts and establishing museums in the late 1800s was directly tied to the colonization of Native American peoples. Focusing on key periods in Makah history (i.e., the boarding school era and the ban on the potlatch), Erikson leads us through the colonization process. However, she moves away from the "Indian as victim" model to demonstrate how even though colonization was based on unequal power relations, those being colonized were active participants in these colonial encounters. Utilizing Mary Louise Pratt's term "contact zone," which rejects the conquest domination model, Erikson gives the Makah agency. The author notes how Native people "select and create from elements of the dominant culture, using them as a way to engage with the dominant culture" in a process that Pratt describes as "autoethnography" (p. 28).

Erikson discusses the way "museum exhibits have played a significant role in shaping our concept of Native peoples" (p. 31). She uses James Clifford's description of the museum as a contact zone, "a place where different systems of meaning encounter one another and where its collections and exhibitions are the product of their negotiation with one another" (p. 29). In this respect, Erikson suggests that museums should also be considered autoethnographic, "a means to negotiate and counteract dominant trends in society" (p. 29). She focuses on the 1970 excavation at Ozette, a former Makah whaling village, as the catalyst for establishing the MCRC and for starting a dialogue between the academic and museum professionals and the Makah people in determining how to preserve the artifacts. The establishment of the MCRC to house the items collected in the archaeological dig demonstrated the process in which Native people, in this case the Makah, became "speaking subjects" and active participants in control of their representation (p. 147).

Taking her title, *Voices of a Thousand People*, from Makah member Maria Pasqua's phrase describing the precontact community of Ozette, Erikson reinscribes the phrase with another meaning, discussing how the subjectivity of both mainstream and tribal museums is shaped by a multitude of voices (p. 144). Although the MCRC is a product of the Makah nation, it is not completely independent from the traditional museum profession. Like the Makah community, it is constantly "engaged with the world around it" (p. 7). Using the MCRC as an ethnographic model, Erikson argues that Native American museums and cultural centers are hybrid embodiments of Native and non-Native perspectives. Therefore, "as a synthesis of cultural forms" these tribal institutions "reveal a process of collaboration between diverse peoples amid conditions of unequal empowerment. Native American museums/cultural centers are both translators and translations, agents of social change and products of accommodation" (pp. 26–27).

Erikson's book is a fine contribution to Native American studies, research on Native American museums, and anthropology. Her analysis of museums and colonization is well detailed and quite interesting, especially in demonstrating how traditional museum displays and the development of anthropol-

ogy as a discipline are connected to the colonization of Native peoples and to the subordination and silencing of the Native voice.

Erikson respects and recognizes the voices of the Makah people as an important and central component to her study. She allows the Makah's voice to emerge within her text by using long quotes from tribal members who discuss with Erikson what it means to "be Makah," and also share their thoughts on how history has been collected about them by anthropologists who have visited Neah Bay. She gives a special nod to the Makah members who worked with her, Helma Ward and Kirk Wachendorf, by including their names as co-authors on two of the chapters in the book.

Although she is an anthropologist, Erikson is critical of anthropologists who have gathered research yet have not acknowledged the members of Native communities whom they interviewed. She describes this process as "anthropological plagiarism" whereby "someone's knowledge" is taken by researchers and presented as their own findings (p. 64). She also notes how scholars go into Native communities and extract information without giving anything back. To counter this, the data Erikson gathered while conducting her fieldwork with the Makah was given to the MCRC, as a way of giving something back to the Makah for the valuable knowledge they gave to her. In this respect, her research and scholarship challenge other scholars to think about why they are conducting research on Native Americans and what value their work will have for the group they are studying.

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