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work in a similar way for tribes in Oklahoma and the eastern part of the United States? How important was the Women's National Indian Association in the campaign for assimilation? How significant was the role of Populists in the breakup of the reservation system? What impact did the Carlisle Indian School, Hampton Institute, and government boarding schools have on individual Indians and reservation communities?

This book is a major contribution to our understanding of American Indian history. It will be of interest to both scholars and the general public.

Kenneth R. Philp
University of Texas at Arlington

The Legacy: Tradition and Innovation in Northwest Coast Indian Art. By Peter L. Macnair. Seattle: University of Washington Press, 1984. 194 pp. 265 photographs, 156 in color. \$14.95 Paper.

The Legacy is a catalog that vividly documents an on-going exhibition of masterpieces by past and present Northwest Coast Indian artists of British Columbia. Its principal author, Peter L. Macnair, is curator of ethnology at the Provincial Museum of British Columbia. The first Legacy exhibition opened at the Provincial Museum in 1970, when contemporary artists were beginning to explore and revive the complex artistic traditions of the Northwest Coast. An updated exhibit, designed in 1975, has toured throughout Canada and in Britain, displaying classic works from the Provincial Museum's collections and contemporary pieces newly commissioned for the Legacy. It honors the great master artists of the past and the contemporary artists who, with brilliance and creativity, reclaim their rich artistic inheritance.

Originally published in 1980, *The Legacy* catalog, like the exhibition, "seeks to provide a greater appreciation of the arts through an understanding of form" (p. 230). Five sections of substantive text with color illustrations work together successfully to achieve this goal. The Introduction presents the geographic and social context on the Northwest Coast prior to the arrival of Caucasian settlers, and emphasizes the central role the art played in the daily and ceremonial life of the Northwest Coast Indians. In the nineteenth century, diseases resulting from contact with

foreigners devastated the indigenous population, while Caucasian government administrators and missionaries assaulted Native customs. As traditional contexts for use of the art declined, so did the understanding and skill necessary to create masterpieces. *The Legacy* documents the remarkable regeneration of the Northwest Coast art that has gained force in the past two decades and continues with impetus today.

The main text opens with a discussion of two-dimensional design, analyzing the Northwest Coast artistic conventions. Macnair stresses the "great intellectual potential" in the art, and the originality that creative individual artists can invest in it. Interpreting color illustrations of pieces from the exhibition, he helps the reader recognize the animal designs that emerge from the flowing formlines, ovoids and U-forms characteristic of the northern Northwest Coast artistic styles. He also clearly describes the difference between the northern and southern Northwest Coast styles, and traces their historical connections.

Macnair then focuses on sculpture, discussing what is known about its development in each linguistic group and how the members of each group use sculptural designs. He points out the artistic elements distinctive to each group. Again, color photographs of exhibition pieces dramatically illustrate the text.

Two sections emphasizing the individual artists and their distinctive styles conclude the text. "Art and Artist in a Changing Society" provides detailed biographies of several masters of the past, demonstrates how their works may be identified through stylistic analyses, and traces the evolution of their work during the course of their careers. "The Art Today" introduces the contemporary artists who participated in the exhibition, discusses how they gained their skills and inspiration, explores distinctive qualities in their artistic styles, and honors their contributions to the current revival of Northwest Coast Indian art. The text refers frequently to the striking color illustrations of their works exhibited in the *Legacy*.

Two appendices by Alan Hoover and Kevin Neary present easily accessible, illustrated checklists of the artwork and the artists included in the exhibition. "Artifacts, Listed by Catalogue Number" provides black-and-white photographs of each of the ninety-five art pieces in the exhibition, with full documentation. Supplementary notes for each entry give information such as the use of the object, interpretation of its design, and the circumstances

that inspired its creation. "Artists, Listed Alphabetically" presents black-and-white photographs and biographical information about each of the forty known artists whose works are featured in the *Legacy*. The catalog ends with a bibliography.

Throughout the publication, the text projects a tone of excitement, suggesting that there is great depth and much to discover in each of the art pieces portrayed. Always, the commentary maintains a refreshing emphasis on the individuals who created the art in the past and today. It notes that the Northwest Coast artistic traditions were never static or frozen. Now, as before, the distinctive artistic elements permit and invite innovation, creativity and intellectual investment from the individual artist, yet the traditions survive and grow from the innovations.

Text sections are illustrated with eight historical photographs and over one hundred color figures of exhibition objects, photographed dramatically. The images are reproduced with fine quality, and Macnair makes skillful use of them, comparing artwork to make his points more vivid. All text photographs are large, many occupying a full page. The layout is attractive and varied, with one flaw: the photographs on a page frequently do not correspond to the text on that page, creating potential confusion and the necessity to turn several pages to refer to illustrations analyzed in the text. The generous size of the figures creates this drawback, but also makes it well worth the sacrifice.

The Legacy, like many catalogs of Northwest Coast Indian art, is a substantial book as well as a checklist and photo-documentary of objects in an exhibition. In this respect, it participates in a genre that includes previous publications, such as *Images: Stone: B.C.* by Wilson Duff (1975), and *Indian Art of the Northwest Coast* by Bill Holm and Bill Reid (1975, originally published as *Form and Freedom*), and more recent publications like *Soft Gold: The Fur Trade and Cultural Exchange on the Northwest Coast of America*, by Thomas Vaughan and Bill Holm (1982). Catalogs such as these bring the themes of their exhibitions to a wide public and make recent research advances available to artists and scholars in a lavishly illustrated yet affordable form.

The Legacy makes a valuable contribution in emphasizing the individual artist and the stylistic analyses that make it possible to identify the personal styles of some past masters. It pays tribute to the richness of the artistic traditions and to the philosophical energy with which each master artist embraces them to create

a personal signature. By exploring the relationships between cultural convention and individual expression—and by tracing the artistic activities and research that have made the revival of Northwest Coast Indian art possible—*The Legacy* will greatly interest and benefit artists and researchers from a broad range of cultures.

Victoria Wyatt
Alaska State Historical Library

Flight of the Seventh Moon: The Teaching of the Shields. By Lynn V. Andrews. New York: Harper and Row, 1984. 203 pp. \$13.95 Cloth \$6.95 Paper.

Flight of the Seventh Moon is the sequel to Lynn V. Andrews' first book, *Medicine Woman*, and it continues the story of her experiences as an apprentice to Agnes Whistling Elk, a Cree medicine woman who lives near Crowley, Manitoba (apparently a fictional town; Andrews says that hers "is a true story," but that "some of the names and places have been changed . . . to protect the privacy of these involved"). Agnes, according to Andrews, "initiated me into my womanliness and selfhood. Through a series of visions and ceremonies, she took me around a circle of learning, and gave me a working mandala, a shield that I can carry in my everyday life" (pp. xi-xii).

Even this brief description suggests the book's major literary progenitors. Its subtitle alludes to *Seven Arrows* (1972), by Hymeyohsts Storm, Andrews' friend and advisor who appears in both of her books. *Seven Arrows* explains the teachings of a medicine society, the Brotherhood of the Shields, which flourished among the Plains tribes in the nineteenth century. The female-oriented teachings of Andrews' Sisterhood of the Shields complement the male-oriented teachings of *Seven Arrows*.

The second major influence apparent in *Flight* is Carlos Castaneda. In *The Teachings of Don Juan* (1968) and its successors, Castaneda describes his apprenticeship to a Yaqui medicine man and reveals the secrets of his teacher's path to the acquisition of medicine power through hallucinatory experiences. Andrews never mentions using hallucinogens, but in other respects she