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American Indian Culture and Research Journal

Title

Della Kew and P. E. Goddard. INDIAN ART AND CULTURE OF THE NORTHWEST COAST./ Ulli Steltzer. INDIAN ARTISTS AT WORK.

Permalink

<https://escholarship.org/uc/item/0gj7f7dh>

Journal

American Indian Culture and Research Journal , 3(1)

ISSN

0161-6463

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Publication Date

1979

DOI

10.17953

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Indian Art" by Edmund Carpenter, was apparently intended as a sort of manifesto for a more humanistic understanding of native Alaskan art. He pleads, at times eloquently, for a subjective experiencing of tribal art, advocating an empathetic search for the human realities of the individual artist-craftsman's creative process. Carpenter's emphasis on the non-material aspects of art production poses a fundamental contrast to the more straightforwardly materialist anthropology of the other contributors. His essay not only adds some theoretical balance to the catalog, but also would seem to have a real value for the non-specialist viewing these objects for the first time.

But in broader terms, Carpenter's essay hints at an issue which was rather conspicuously ignored throughout this enterprise: the present condition of the native inhabitants of Alaska, and the end of "authentic" native art of the past. From one perspective, the subjective experiencing of native Alaskan art is about all that remains now, after the people who made it have been acculturated, deculturated, and otherwise had their lives transformed by years of disruptive contact with Euro-American capitalist society. It is probably not coincidental that this lavish and unprecedented exhibition of the art of our 49th state emerged during the national debate over the construction of the Alaskan oil pipeline. At that time, many critics of the pipeline argued that it would have a severely negative impact on the people and environment of Alaska. By ignoring the present, this display of Alaskan cultural and artistic vitality in effect renders it timeless. The message of this exhibition seems to be: "Our Alaskan heritage has been recorded, analyzed, and generally 'dealt with,' and now can be filed away, subject to recall by scholars and other antiquarians."

The Far North is, on balance, an impressively scholarly achievement and a significant contribution to the study of Native American art. But the exhibition and its catalog, like the objects themselves, must be seen in their proper social and historical contexts.

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Della Kew and P. E. Goddard. *INDIAN ART AND CULTURE OF THE NORTHWEST COAST*. Seattle: Hancock House, 1974. 96 pp. pap. \$4.95

Ulli Steltzer. *INDIAN ARTISTS AT WORK*. Vancouver, B.C.: J. J. Douglas Ltd., 1976. 163 pp. pap. \$8.95

In comparison to other regions and peoples of Native America, and especially as regards the arts, the Northwest Coast has received what

might be regarded as a disproportionate share of popular and scholarly attention. This record seems to be a response to the region's spectacular natural and human endowments, notably a comparatively high population density, a wide range of variations on shared cultural patterns, and an enormous output of highly accomplished works in many media. Kew and Goddard's *Indian Art and Culture of the Northwest Coast* is clearly a product of these circumstances. It seeks to compress the entirety of Northwest Coast art and culture into a single, slim volume: Chapter 1, Introduction (Habitat; The People; The Land; The Wildlife); Chapter 2, Material Culture (Houses; Canoes; Work in Wood; Basketry and Textiles; Food Gathering; Dress and Decoration); Chapter 3, Social and Political Organization (Social Distinctions; Puberty; Burial Customs; Marriage; Games; Warfare); Chapter 4, Religion and Ceremonial Life (Religious Practices; Shamanism; Winter Ceremonies; Potlatch; The After-Life; Mythology and Folklore); Chapter 5, Art. A brief (updated) list of references is included, along with a schematic map showing the locations of the major ethnic divisions.

First written by Goddard in 1924, the present version was edited by Kew and supplemented by illustrations from a variety of sources. (Goddard seems otherwise best known for two slightly later *Handbooks* for the American Museum of Natural History, one on the Southwest, the other on the Northwest Coast.) Leaving aside the obvious difficulties of covering a phenomenon as complex, for example, as the potlatch in two scant pages of text, the book does a creditable job. For a pot-boiler, it is reasonably priced, reasonably sensitive and balanced in its treatment, and reasonably thorough and accurate in its coverage. Its strongest feature is the abundant visual material it provides, including a good selection of early photographs. On the other hand, the writing style is turgid, the approach "old-fashioned," and the production—especially layout—downright awful, partaking of the qualities of supermarket "do-it-yourself" publications. Even an introductory survey of this sort, intended for museum bookshops and Trading Posts, deserves better. The peoples of the Northwest Coast certainly do.

According to a note on the jacket, Ulli Steltzer's *Indian Artists at Work* consists of "over 200 perceptive photographs" of

ninety-three dedicated men and women as they carve silver, wood and argillite; prepare wood for weaving and knitting [sic]; dig roots and gather grasses for their baskets. There are glimpses of their studios, their homes, the countryside; and their words, too, are recorded.

The numbers are probably correct, and the contents are, after a fashion, accurately described. The black-and-white photographs are well composed and nicely printed on good stock. They are accompanied by texts which range in length from one sentence to a paragraph or two, and

in content from fragments of folktales to comments on the value of tradition and descriptions of working conditions and methods of instruction. Following a three-page introduction, the book is divided into the following sections: Haida Carvers; Haida Basket Weavers; Kwagutl Carvers and Blanket Makers; Weavers and Carvers of Vancouver Island's West Coast; Cowichan Knitters and Salish Weavers; Thompson, Mount Currie, and Coastal Basket Weavers; Okanagan and Carrier Bead and Leather Workers; Carrier Birch Basket Makers; Gitksan Carvers and Blanket Makers; the Nass River, Stikine River, and Prince Rupert Carvers. In other words, the book deals solely with peoples of the Northwest Coast and adjacent portions of Western Canada.

This book makes few demands on the reader, confronts no issues, and offers little in the way of rewards beyond a vague "warm feeling" about the people to whom one has been introduced. It *may* have value as a slick and superficial trifle, perhaps as a gift for the sympathetic but indiscriminating aficionado of Native American art and culture. For example, few will argue that carved wooden masks or poles should be considered as "art," and it would be possible to make a plausible case for the gold and silver ornaments which are also included. Basketry and birchbark containers, on the other hand, are more problematical, and even the widest definition of art would probably not include cedar-bark rope or baby-diapers; nevertheless, even these are included, with no evident plan of selection or sequence. (This statement is not intended as a defense of hierarchical ranking of "arts" and "crafts," but rather as an objection to the arbitrary and undiscerning treatment of all categories of manufactures—exalted and mundane, traditional and alienated—as uniformly "precious.") In particular, there is no distinction between objects made and sold as touristic curios and those intended for use by the people themselves. There seems to have been a dimly perceived awareness of the value of "traditional" ways, however attenuated by the conditions of modern life, but this discovery is hardly original and, in the present instance, remains elusive. We are left either with the charm of the craftspeople—faces full of "character," prototypically happy, simple, carefree peasants—a gratuitous and insulting (but familiar) caricature; or the intense but awkward pronouncements of the artists, patterned after the similarly arid and opaque statements which artists in Paris and New York are called upon to yield up for their publicists.

In such a blatantly commercial enterprise, one may wonder whether either category of collaborator received remuneration for their time and cooperation in the project. The aroma of marketing-research seems to permeate the book: a can't miss combination of Indians and artists with a proficient photographer, a conventional format, and a high-grade production commitment and capability. On a more fundamental level, this book goes to the heart of the photojournalist's dilemma, of attempting to reconcile the demands of photography as a medium of artistic expression

with those of recording and transmitting information—in the deepest sense—about people and things. As regards the Northwest Coast, Edward Curtis (among others) did it better.

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BIBLIOGRAPHY OF LANGUAGE ARTS MATERIALS FOR NATIVE NORTH AMERICANS: BILINGUAL, ENGLISH AS A SECOND LANGUAGE AND NATIVE LANGUAGE MATERIALS 1965-1974. By G. Edward Evans, (Principal Investigator) Karin Abbey, (Research Director) and Dennis Reed (Research Assistant). Los Angeles: American Indian Studies Center, UCLA, 1977. 283 pp. pap. \$4.00

Most bibliographers collate their findings into endless lists of books and articles and usually offer no insight into the organization of their book or its potential use. Such is definitely not the case with this informative and well-researched work. It contains an introduction which highlights the particular needs of this research mode in the light of recent funding patterns by the federal government for bilingual education and cultural pluralism programs; and, it provides a coherent discussion of the role language education can and does play for native North American Indians. This introduction is not only explicit and informative, but it also demonstrates socio-political relevance.

In addition to an introduction to the book, the authors have included an historical overview of past scholarship which focuses on language policy. They cite, for example, early attempts by colonialists to remake the Indians into a servile labor class. This pattern of political socialization is by no means limited to the aristocratic mentality of the Founding Fathers, but is highly reminiscent of other colonial powers who establish high levels of dependency, social distance, and cultural legitimation. As a matter of fact, this pattern of internal paternalism continues to exist in the history of Indian affairs and can be found in the government proclamations which established manual classes, boarding schools, constrained access to the system and other forms of political accommodation. This overview is important in this bibliographical work because it provides some insight into the foundations of language education with the context of socio-political history.

The intent of the authors is strengthened by their inclusion of a chapter on the cross-cultural problems in the language education of the American Indian child. The examples cited revolve around the kinds of bilingual