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the press coverage was excellent then, and thousands of dollars of guilt money rolled in from church groups . . ." (129).

When the Justice Department was all set to move in and make arrests at Wounded Knee, Banks and other AIM leaders "threatened to call a press conference and disclose exactly how much financing they had received from the federal government" (133).

Vizenor stitches the diverse narratives together with his vivid prose. He has a style all his own, one which depends heavily on the trope of catachresis, the misapplication of words, particularly in strained or mixed metaphors. For instance, Vizenor writes of "geometric blood," and "eruptions in time." When describing a mixedblood who left the reservation for urban civilization, he states "At the moment of his conversion in a thunderstorm he lost the familiar angles of shared metaphors, the natural seams and wind checks in a woodland tribal world view that can sustain the most radical and troubled wanderers."

Catachresis is, of course, language at its most self-reflexive, and Vizenor employs it to defamiliarize the reader, to force him or her to alter his/her way of looking at things. The technique works; after reading "The People Named the Chippewa" a white reader will never view tribal people the way he had before.

Alan R. Velie
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Shapes of Their Thoughts: Reflections of Culture Contact in Northwest Coast Indian Art. By Victoria Wyatt. New Haven and Norman: Peabody Museum of Natural History, Yale University and University of Oklahoma Press, 1984. 80 pp. Map, 83 black and white ill., bib., notes, index. \$9.95 Paper.

Shapes of Their Thoughts: Reflections of Culture Contact in Northwest Coast Indian Art is a retrospective catalog which documents an exhibition of Northwest Coast Indian art held at the Peabody Museum of Natural History, Yale University, from November 1983 to May 1984. In organizing this exhibition, Victoria Wyatt focused specifically on the creative responses of Northwest Coast artists to contact with Euro-Americans in the late eighteenth and nineteenth centuries: the innovations which resulted from the ac-

quisition of new trade goods, the experimentation with new art forms and the opening of new markets.

A brief introductory chapter discusses the role of art in Northwest Coast cultures and the historical setting on the Northwest Coast after European arrival. This is followed by a chapter which describes the sequence of foreigners who visited the Northwest Coast in the 18th and 19th centuries: explorers and fur traders, missionaries and businessmen, tourists and ethnographers. A discussion of the use of trade materials in traditional arts such as tools, weapons, crest hats, masks, rattles, costumes and other ceremonial regalia includes comparisons of objects made with pre-contact materials and those made with Euro-American trade goods. A fourth chapter illustrates several new types of art objects which were developed after contact, including firearm equipment, pipes, games, and utensils. A large chapter is devoted to the "tourist" arts which developed in response to the new markets provided by Euro-Americans. Model houses, poles, and canoes, as well as basketry, engraved silver and argillite carvings were made specifically for sale. Finally, a section on contemporary art on the Northwest Coast brings this historical survey up to modern times. The revival of interest in the traditional Northwest Coast in the last half of the 20th century and the wide range of objects currently being made by native and non-native artists alike for use as well as for sale are discussed.

Nine historic photographs (three illustrated) from the Western Americana Collection of Yales's Beinecke Rare Book and Manuscript Library were included in the exhibit as well as over 100 pieces from 12 institutions and several private collections, many of which are illustrated. These are listed at the back of the catalog. Particularly important is the publication of previously little known pieces from the Yale-Peabody's collection (twenty are illustrated). Also well represented are pieces from the Salem-Peabody, Princeton University and University of Pennsylvania museums. While objects from most of the Northwest Coast tribal groups are included (Tlingit, Haida, Tsimshian, Kwakiutl, West-coast (Nootka), Makah and Coast Salish), the majority of the objects in the exhibit are from the northern coast, Haida and Tlingit, with relatively few from the Tsimshian and more southern groups (no Bella Coola pieces are included). The quality of objects included in the exhibition is generally excellent. A model

totem pole (fig. 49) from the Mystic Seaport Museum, made from a segment of a walrus tusk, however, is probably not of native manufacture. While the author admits this possibility in the caption, the inclusion of this piece in the catalog detracts from the otherwise generally high quality of the selection.

The text of the catalog is primarily historical and descriptive in its approach, reflecting the author's training as an historian. The strongest chapter, "Foreigners on the Northwest Coast," gives an historical account of the progression of Euro-American visitors to the coast. Wyatt points out that contact with the first visitors to the coast, explorers and fur traders, resulted in a stimulation of native art production by providing new materials and new markets for their arts. By injecting new sources of wealth into the society, the trade with Euro-American fur traders also served to stimulate the traditional social system which was based on the control of wealth.

Wyatt goes on to point out that the arrival of settled missionaries and businessmen on the coast later in the century served to undermine this florescence of art production. The introduction of a new economic system by the businessmen and the active campaign by missionaries to discourage potlatching, shamanism and other traditional motivations for art production had a negative impact on the traditional arts.

A discussion of the impact of the late 19th century tourist industry on Northwest Coast art made for sale may place too much importance on the effect of the aesthetic ignorance of the tourists who were buying the art. Wyatt reports that the late 19th century tourists who visited the Northwest Coast aboard commercial steamers were looking for crude curios and were not discriminating in what they purchased, and suggests that native artists were therefore not encouraged to maintain their traditional high standards of art production. The tourist arts produced in the early and mid-19th centuries, however, were generally high in quality, despite the fact that they were made for sale to fur traders who were probably no more discriminating in their tastes than the late 19th century tourists who visited the coast. During this early period the same artists who were producing art made for sale to outsiders were making traditional pieces made for use within the society. The combined impact of severe population loss through disease and missionary activity resulted in the abandonment of most traditional art forms. While Wyatt is correct in

stating: "When tourists replaced Native consumers as the patrons of the arts, they did not prevent a loss of knowledge about the traditional art" (p. 23), the decline in the quality of these arts resulted more from the general cultural decline than from the consumer's uneducated tastes in art.

Due no doubt to the limited format of this catalog, Wyatt does not delve deeply into the changes which occurred in the various art forms which developed in response to the cultural contact. For instance, no discussion of the stylistic changes which occurred in argillite carving during the 19th century is included, and pieces from the earliest and latest styles are discussed without reference to their differences in style.

Nevertheless, this catalog provides a good general survey of the types of Northwest Coast art which were developed after contact with non-native cultures. Most exhibitions of Northwest Coast Indian art deal with this period, from the late 18th century through the end of the 19th century, since this is the period from which most of the extant works of Northwest Coast art were produced. Few other exhibition catalogs focus specifically on the changes in art brought about by cultural contact, however. They are generally more concerned with the traditional arts produced during this period. Wyatt's emphasis on the positive aspects of these changes is a welcome addition to the literature on culture contact, which tends to focus on the negative and destructive side of this process.

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Native American Periodicals and Newspapers 1828-1982: Bibliography, Publishing Record, and Holdings. Edited by James P. Danky. Compiled by Maureen E. Hady. Westport, Connecticut: Greenwood Press, 1984. 532 pp. \$49.95 Cloth.

American Indian and Alaska Native Newspapers and Periodicals, 1826-1924. By Daniel F. Littlefield, Jr., and James W. Parins. Westport, Connecticut: Greenwood Press, 1984. 482 pp. \$45.00 Cloth.

It is remarkable that two outstanding books on Native American newspapers and periodicals would appear in the same year.