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Oglala Lakota have never read *Black Elk Speaks* (p. 61). With this remark, he reveals the amount of faith he places in published works; he also reveals just how far estranged he is from some of the "traditionalists" he scorns. He calls into question the authority of their voices by making reference to a printed book, but he never reflects on the role he has assigned it. McGaa interprets Black Elk's agreement to share his life with John Neihardt as license to usurp his revelation. For McGaa, anyone who has access to the book is entitled to appropriate what Black Elk describes; anyone who comes into contact with native ceremony can borrow the practice. The implications of this are lost on McGaa. He is oblivious to the irony of his own interpretation of *Black Elk Speaks*.

In this work, it is apparent that McGaa simply cannot understand the caricature and insult conveyed when members of a privileged class presume they may, at their will, appropriate the beliefs and practices of peoples who have long been the target of colonization. When Rainbow people take on names like Bright Earth Warrior or Thunder Hawk and build sweat lodges and form Badger clans, they mock the dignity of peoples whose right to self-determination has been challenged repeatedly by nonnative society. Encouraged by individuals such as McGaa, Rainbows might claim that it is their own vision they are enacting, but, in reality, it is someone else's they are trying to control. Here, imitation shows neither respect nor understanding; instead, it is encroachment and arrogation. Perhaps McGaa truly believes that, with his publication of *Rainbow Tribe*, he is helping to foster some sort of spiritual development, but he needs to take a closer look at what he is doing.

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Reflections of the Weaver's World: The Gloria F. Ross Collection of Contemporary Navajo Weaving. By Ann Lane Hedlund. Seattle, Washington: University of Washington Press, 1993. 112 pages. \$29.95 paper.

In July 1992, an important exhibition of a collection of contemporary Navajo textiles opened at the Denver Art Museum. The exhibition catalog, *Reflections of the Weaver's World*, is unique in several respects. Although there is an extensive body of literature

concerning the history and technology of Navajo weaving, few publications focus exclusively on contemporary textiles. *Reflections of the Weaver's World* not only provides a survey of state-of-the-art contemporary Navajo weavings; it also yields insights concerning each weaver's life and artistic experience. Because the weavers were active participants in the project, the book emerges as a compelling personal chronicle as well as an informative cultural document.

Of equal interest is the discussion of the collaborative process that culminated in the formation of the Gloria F. Ross Collection. Hedlund and Ross came to the project with differing backgrounds, experiences, and perspectives. Ross's acculturation within the fertile, stimulating milieu of the Manhattan art world ultimately led to her career as a tapestry *editeur*.

Working with a variety of well-known artists in concert with European weaving ateliers, Ross specialized in the conversion of artistic works on paper into paintings in wool. The Navajo/Noland was the result of an original plan conceived by Ross and abstract expressionist Kenneth Noland. The idea was to commission Navajo weavers to create textiles based on Noland designs.

Ross was put in touch with anthropologist Ann Lane Hedlund, whose expertise in the study of Navajo weaving became the catalyst for realizing the project's goals. Hedlund's extensive fieldwork on the Navajo Reservation provided her with well-established relationships with Navajo weavers, and her academic knowledge of the cultural history of Navajo weaving added further dimension to the project. Although the Navajo/Noland venture was the initial impetus behind the Ross/Hedlund collaboration, their work together soon developed a new direction, resulting in a significant collection of contemporary Navajo textiles.

Continuity and change in twentieth-century Native American art forms reflect not only the persistence of rich traditions but responses to a variety of external influences. The cross-fertilization occurring between native artists and collectors has become a subject of great interest to current scholars. For example, another recent exhibition catalog, *When the Rainbow Touches Down* (University of Washington Press for the Heard Museum, 1988), is notable not only for the artistic content but also for the enlightening discussion of the genesis of the collection illustrated and the role of the collector, Leslie Van Ness Denman. So, too, the story of the Gloria F. Ross Collection chronicles the continuing dialogue between American Indian artists and their patrons. However, the

commoditization that has occurred in response to the collector's market should in no way trivialize the creative impulse of native peoples. Navajo weavings are as original and as skillful today as they have ever been, a point that is made eminently clear in this exhibition catalog.

Reflections of the Weaver's World is divided into two main sections: preparatory and introductory material, followed by the catalog of the collection. The introductory essays clearly illustrate Hedlund's scholarly knowledge of Navajo weaving as well as her respect and empathy for the weavers. In "Genesis of a Collection," Hedlund introduces Gloria Ross and outlines some of the problems inherent in the Navajo/Noland project. Because the weavers' values have been shaped by Navajo culture, which places great importance on individualism and autonomy, it seemed possible that most weavers would resist creating textiles based on the designs of another person. Ultimately, Hedlund concluded that it was not up to her to decide what might or might not be of interest to the weavers, so she and Ross proceeded to visit the reservation. In fact, several weavers were indeed excited by the project and agreed to participate. The resulting Navajo/Nolands are very interesting textiles, combining the two traditions of abstract expressionism and Navajo aesthetics. An additional result of the Navajo/Noland project was Ross's increased interest in contemporary Navajo weaving.

The section entitled "The Weaver's World" provides a succinct history of Navajo weaving and is especially informative because of Hedlund's knowledge of the cultural context of the Navajo weaving tradition. This essay should prove of particular interest to readers who are unfamiliar with the development of textile arts among the Navajos. The brief, two-page discussion, "The Gloria F. Ross Collection," outlines the criteria established for selecting the weavings and is followed by an even briefer but nonetheless interesting discourse about sources of innovation and adaptation in Navajo weaving.

The Gloria F. Ross Collection of Contemporary Weaving is a major and significant addition to the holdings at the Denver Art Museum. At the present time, the collection consists of thirty-eight textiles woven by thirty-two women and one man. The weavings date to the 1980s and early 1990s and represent the work of weavers throughout the reservation. The second section of *Reflections of the Weaver's World* presents the catalog of the exhibition (and hence the collection). There is a color photograph of each

weaving, accompanied by a description of provenance and a detailed analysis of materials and weaving techniques. This information is of obvious value to textile scholars.

In addition, the collection was thoughtfully assembled to illustrate the diverse repertoire of today's Navajo weavers, including the Navajo/Nolands. The catalog of the exhibition is particularly noteworthy for the biographical information provided for each weaver. Hedlund's cultural sensitivity is nowhere more evident than in her inclusion of each weaver's clan affiliations; an affirmation of an important protocol in a society that places high value on kinship relationships. Quotes by the weavers concerning their work add dimension to the biographical section and underscore the meaningful role that weaving plays in Navajo life.

Thus *Reflections of the Weavers World* is not only about weavings but also about weavers. The emphasis on contemporary textiles and the prominence of the weavers' voices both contribute to making this exhibition catalog an outstanding addition to the literature on American Indian art studies in general, and Navajo textiles in particular. The careful research and extensive documentation further increase the book's value and interest. Today's textiles are inherently tomorrow's historical artifacts; therefore, this thorough study of contemporary Navajo weavings will be of continuing importance to future generations of scholars. But *Reflections of the Weaver's World* is not an exercise in salvage ethnology; rather it is an eminently readable and accessible evocation of the dynamic creativity that has always characterized Navajo weaving. Consequently, the catalog is not only a valuable scholarly resource but also a powerful vehicle for shaping public perceptions of Navajo culture, people, and art.

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Social Order and Political Change: Constitutional Governments among the Cherokee, the Choctaw, the Chickasaw and the Creek. By Duane Champagne. Stanford, California: Stanford University Press, 1992. 317 pages. \$42.50 cloth.

Most scholars who have studied the Cherokee, Choctaw, Chickasaw, and Creek peoples have concentrated on particular