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Bill Reid and Beyond: Expanding on Modern Native Art. Edited by Karen Duffek and Charlotte Townsend-Gault. Seattle: University of Washington Press; Vancouver: Douglas and McIntyre, 2004. 309 pages. 25 photos. $35 cloth.

Bill Reid and Beyond: Expanding on Modern Native Art is the result of the symposium "The Legacy of Bill Reid: A Critical Inquiry," held at the University of British Columbia's (UBC) Museum of Anthropology (MOA) in 1999, a year after the renowned artist's death. The idea for the conference grew from conversations among Ruth Phillips, Karen Duffek, Martine Reid, and Charlotte Townsend-Gault. Conference participants were asked to address Reid's legacy from a critical distance possible only after an artist has died (5). The strength of this volume lies in the authors' responses to this challenge. Alan Hoover points out that Reid had been almost unanimously praised by the academic community during his life. He reiterates Townsend-Gault's call for criticism, claiming that "the objective of criticism is not to denigrate, but to consider seriously" (101). The twenty-two contributors to this volume consider Reid from their many disparate viewpoints, ranging from Reid's close friends, relatives, and coworkers to other indigenous artists and academic colleagues—some of whom knew him well and some of whom knew him only through his work.

The book is divided into four sections—Expanding the Understanding of Haida Art, Locating Community, Revisiting the Revival, and Reconciling Aboriginality and Modernity—as well as an afterword (or Beyond as it's called) by Loretta Todd. Despite its four-part division, certain themes run throughout the volume and resonate with numerous contributors. Of primary concern to many authors was Reid's allegiance to his community versus his ambivalence about his Haida identity, which is clear from his early writings. Personal experience of this ambivalence haunts some of Reid's colleagues and is apparent in the writings of Ki-ke-in (Ron Hamilton), whereas others like Guujaw and Gwaganad acknowledge his conflicted beginnings but praise with certainty his pride in being Haida. For those who did not know Reid personally, *Solitary Raven,* Reid's collected writings edited by Robert Bringhurst (2000), was an invaluable resource for tracking the evolution of the artist's feelings—or at least his public pronouncements—about his identity. Marcia Crosby uses Reid's writings as a way to investigate the man and the artist, and along the way she delves into a personal investigation of herself and her community.

Although the theme of renaissance is addressed per se in Part III, Revisiting the Revival, it crops up continually throughout the book. There seems to be at least some consensus that rather than Reid being responsible for a renaissance of Native art—as was documented by writings in the 1960s and 1970s—he was instead a persona (the über-Haida artist [77]) who could support and foster the public awareness and growing popularity of Northwest Coast art (particularly Haida art) during those years.

Many of the essays point to ways of considering and writing twentieth-century Northwest Coast art history without resorting to the "salvage narrative" (as Crosby calls it) of death and rebirth. Duffek tracks the shift from museum-based production to community-oriented production in the 1980s

through conversations between Reid and Robert Davidson at a 1984 symposium at UBC. Duffek's skillful reading of those conversations highlights the complexities and conflicts inherent in being a role model for other Haida artists. Aaron Glass posits Reid as a culture broker, someone at the intersection of cultures and entangled in the movements of objects and knowledge (193). This coincides with Ke-ki-in's conclusion that there was no renaissance, just a growing realization of the art form by non-Natives, with Reid leading the public discussion about art with museums and galleries (188–89).

Not surprisingly, Townsend-Gault's essay, "Struggles with Aboriginality/Modernity," is the most thought-provoking contribution. She regards Reid as a modern artist in the sense that his artwork "told you everything you needed to know—on its own terms" (229). Shadboldt called it "high art, not ethnology" (227). Although Reid learned the defining formal properties of Northern Northwest Coast design from older artworks, he felt his works were autonomous and participated in a universalist paradigm of beauty.

Townsend-Gault suggests that succeeding generations of artists have propelled aboriginality over this modernist program. She considers the work of Marianne Nicolson, Lawrence Paul Yuxweluptun, and Brian Junger—artists whose works previous scholars have not considered in relation to Reid—as well as the work of Robert Davidson in this agenda of aboriginal agency. These artists are using "strategic disentanglement" (rather than the "strategic essentialism" Spivak advocates [*In Other Worlds: Essays in Cultural Politics,* 1998]) to privilege their indigenous knowledge and its ability to limit cultural trespass (230). By contrasting Reid's *The Black Canoe* with Yuxweluptun's virtual-reality installation *Inherent Visions, Inherent Rights,* Townsend-Gault highlights changing attitudes concerning explanation and knowledge. Whereas Reid provided a poetic interpretation of his vessel as the symbol for a turbulent but united nation, Yuxweluptun allows a viewer to experience the big house but withholds all instructions, translations, and substance that might turn the virtual experience into a meaningful one. The younger generations' attitudes toward Reid are variously deferential and adversarial, but there can be no doubt that they are influenced by the market for and public awareness of Native art that Reid promoted (233).

Although consensus is not easy to find among all these contributors, a few points seem safe to put forward after reading the essays. At the end of his life Reid was a champion for the Haida, using his public notoriety to bring attention to the logging protests at Lyell Island and the land-claims process; his monumental bronze pieces brought national and international attention to Haida art and resulted in his promotion to Canadian national icon. These points do not constitute a conclusion about Reid's life; they only inspire more questions about the legacy of his work: Does the national recognition of Reid's work publicly define what Haida art should look like, reinforcing a formal aesthetic from which some contemporary artists are trying to escape? Did Reid's public allegiance to the Haida at certain political moments overshadow those participants whose work was essential to the promotion of an indigenous agenda developed without Reid's input (and which may in fact have run counter to Reid's beliefs)? What is Reid's legacy? Although these questions

have no definitive answers, this volume reinforces Nika Collison's conclusion that Reid, her grandfather, has "given us 'things' to do" (2).

The volume is an illustrative example of how art historians are reconsidering their role in the making of an artist. Numerous scholars (Jonaitis, Summers, Glass) either call for or demonstrate an understanding of how art history has constructed the story of the renaissance and the figuring of Reid as a "genius" in that story. Each of these writers, then, demonstrates an increasingly complex, multilayered approach to history that takes into account more disparate facts than were incorporated in the formalist histories of the 1980s. The works of Steve Brown (*Native Visions*, 1998) and Robin Wright (*Northern Haida Master Carvers*, 2001) are held up as examples that provide alternative narratives, privileging the value of artwork that affirms social values (157) and that is "based on the principle of continuity of traditions" (272, n. 7).

In her preface, Ruth Phillips (then director of MOA) points out that both the conference and the book "model the contrapuntal relationships between university-based and community-based students of and authorities on Native culture that have come to characterize contemporary representations of indigenous art" (5). Although this book certainly informs the reader on Bill Reid's life, work, and legacy, it has much to offer beyond the artist himself, discussing issues that must be dealt with by scholars and students of Native art—issues of authorship, identity, and motivation of artists but also, just as importantly, those of the scholars who document their work. Duffek and Townsend-Gault point out that there were "many Bill Reids"; the perspectives presented by the authors in this volume attest to the endless perceptions and interpretations that can be brought to bear on any one subject when considered by numerous individuals. Although the era of the monograph is not over, collections such as this one avoid the pitfalls of the modernist canon "genius" and "master" paradigm that often surrounds the work of artists who, like Reid, are so much in the public eye as icons of a particular tradition. With its diverse collection of authors, *Bill Reid and Beyond* is a model for future volumes considering artists or issues in indigenous art.

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"Bringing Them under Subjection": California's Tejón Reservation and Beyond, 1852–1864. By George Harwood Phillips. Lincoln: University of Nebraska Press, 2004. 369 pages. $59.95 cloth.

After the signing of the Treaty of Guadalupe Hidalgo in 1848, followed by the mass onslaught of gold seekers in 1849, the US government found itself ill prepared to understand the complexities of Native cultures in California. Placed in one of two poorly defined categories, Native peoples were termed either Mission Indians, groups associated with the Franciscan missions, or simply "wild," which was used to describe all other groups beyond the