

The “pensive postures” that Smith reads as reflections of “cultural wisdom” may be open to some further interrogation (100).

Smith recognizes the use of “inauthentic” props in some of the images as helping them “conform to the standards of the popular Plains Indian chief or noble warrior imagery” (104). This is intriguing, but it also begs the question of how one “reads” Poolaw photographs as against the grain of existing images of Native photographs, unsettling different currents of Indian imagery, especially as the white imaginary of Indian authenticity made it difficult to recognize Indians when they were not performing “Indianness.” The motivations for sitting for Poolaw were multiple, and sometimes conflicting; here I am thinking about Bruce Poolaw, shifting between presenting a marketable image of the “performing Indian” (and the performance of being Indian), and presenting himself as a relative of Poolaw or as a contemporary tribal member, among other possibilities. While Poolaw uses planes and automobiles in his images to anchor “his subjects to each other and firmly within a specific place” (126), such assertions muddy the distinctions between of propped images and images as “found” tableaux. Either the photograph serves as a “mirror to nature” (a solely mechanical recording device), or its interpretive component (inescapable and fully embedded in the practice of photography) is its primary message.

The book’s concept of entanglement is particularly significant, as is its fundamental questioning of a modernism that fails to recognize and include Native artists. These are important issues, especially as shifts in cultural patrimony and abilities to tell and house alternative Native histories have grown. Placing Horace Poolaw in the trajectory of a new Indian modernism makes very good sense, but the analyses put into place to support this assertion are sometimes strained between practices of formalist readings and interpretation, speculation, and some under-consideration of other forces (both technological and market) that had significant effects on Poolaw’s photography—and that contradict assertions that the identities pictured were fully socially constructed representations of “Indianness.”

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Indian Baskets of Northern California and Oregon. By Ralph Shanks. Edited by Lisa Woo Shanks. Novato: Costaño Books in association with the Miwok Archaeological Preserve of Marin, 2015. 168 pages. \$39.95 cloth.

Ralph Shanks presents a thoroughly researched guide to basketry in the third volume of his *Indian Baskets of California and Oregon* series. The material is introduced in a format that is easy to follow and understand, especially for readers unfamiliar with basketry from the region. Drawing upon years of technical analysis and scholarly research, Shanks highlights the main characteristics of each community’s basketry and discusses in detail distinguishing techniques and materials that weavers traditionally used. Examples of baskets in prominent international collections are illustrated in 147

high-quality color photographs, including excellent photographs by editor Lisa Woo Shanks, and accompanied by informative captions that supplement the main text. This book focuses on historic baskets; as Shanks notes, the weaving traditions under discussion are still in practice. Before collectors celebrated baskets as works of art, northern California and Oregon's first peoples relied upon these objects as everyday necessities. Shanks underscores the significance of baskets not only to everyday life, but also as "works of art" (3).

The book's sections focus on related culture groups, depicted on a detailed map. Each section gives attention to groups' weaving techniques, materials, designs, basket styles and types, and outside cultural influences. A strong introduction explains how weavers in Northern California and Oregon constructed their baskets. Diagrams and descriptive text explain the complexities of plain twining, diagonal twining, lattice twining, and wrapped twining. In addition to defining these major twining techniques, Shanks describes basket features such as work face and work direction, starting knots, warps, wefts, ends and splices, rim finishes, and basketry materials. An overview of basketry research sets the stage for the subsequent chapters in which the author cites the work of renowned anthropologists such as Alfred L. Kroeber, C. Hart Merriam, John P. Harrington, and Lawrence E. Dawson. Shanks, a former student of Dawson, expands upon his mentor's basketry studies by examining connections across the cultures of Northern California and Oregon. Through his close anthropological analysis it becomes clear that the basketry traditions of the region reflect the influences of cultural interactions.

The section on Northwestern California basketry opens with photographs of beautiful Yurok basket caps. Yurok as well as Karuk, Hupa, Tolowa, Whilkut, and Wiyot basket caps are some of the finest examples of twined weaving from Northwestern California. The Wiyot and Yurok are credited with possibly introducing basket caps to Northwestern California. In addition to these wearable baskets, Northwestern California weavers made mortar hoppers, cooking baskets, soup baskets, trays, sifting baskets, storage baskets, burden baskets, tobacco and money baskets, seedbeaters, cradles, and other specialty baskets. Weavers from this region continue to make similar baskets that continue their ancestors' traditions. Whereas the Northwestern California groups have the most active weavers, other populations discussed in this publication have seen a decline in basket weaving.

In the section on "Southwestern Oregon" Shanks discusses Galice Creek, Chetco, and Upper Coquille basketry, noting that baskets from these groups are rare. Fortunately, Shanks has identified connections between these groups' basketry and Tututni-style basketry. According to the author, Tututni-style basketry echoes the techniques of Northwestern California basketry while also drawing inspiration from Oregon cultures. To the south of the Tututni, Southern Humboldt Athabaskan groups also made twined basketry related to that of other Northwestern Californians.

For instance, Wailaki twined basketry evokes Yurok and Karuk styles. Yet, as Shanks argues, "the baskets of the Wailaki have a character and charm of their own" (50). Wailaki coiled baskets, however, reflect the influence of the Yuki who, along with the Pomo are credited with introducing coiled basketry to Northern California and Oregon.

Although they sometimes make coiled baskets, Wailaki, Nongatl, and Sinkyone weavers are known for their distinctive styles of twined basketry. Unfortunately, few examples by their neighbors, the Bear River and Mattole people, survived. Publications from the first half of the twentieth century note that these two groups made close twined baskets such as mortar hoppers, cooking baskets, winnowing trays, and openwork baskets like seedbeaters and burden baskets. Their southern neighbors, the Cahto, made twined baskets in a distinct style, but little is known about the few surviving pieces.

As the book's focus shifts eastward, readers will find that the Achumawi and Atsugewi of Northeastern California worked in a style that was "distinctive from Northwestern California" (75). These two groups influenced Yana and Wintu basketry, which also featured double-sided overlay twining. Historical evidence indicates that the Wintu displaced their Chimariko neighbors who were nearly decimated by miners in the nineteenth century. Shanks points out that the surviving Chimariko peoples sought refuge within the Shasta community. Shasta basketry, like Chimariko, can be seen as a transitional style between that of Northwestern and Northeastern California.

In spite of its similarities to Northeastern California basketry, Klamath and Modoc basketry from the Cascade Range stands out for its unusual cordage warp style. An example of an unfinished basket with cordage warps made out of tule can be seen on page 115. Another style of basketry that stands out is that of the Wasco, Wishram, Molala, Umatilla, and Nez Perce. Their twined cylindrical baskets feature zoomorphic and anthropomorphic patterns, which appear infrequently on other Oregon baskets. The Tillamook and Chinook baskets of the Oregon coast are known for their horizontal bands of repeating patterns. Horizontal bands can also be seen on Kalapuya and Upper Umpqua baskets of the Willamette Valley. Early examples of Kalapuya and Upper Umpqua baskets have been preserved in museum collections along with other examples of baskets from Oregon and Northern California. These baskets are valuable resources for the modern-day communities who continue to preserve their ancestors' traditions. Vanessa Esquivido-Meza (Wintu), Pat Courtney Gold (Wasco), and Lillian Cantrell (Atsugewi), who appear in this publication, for instance, are current-day weavers contributing to the survival of basketry.

Indian Baskets of Northern California and Oregon makes significant contributions to American Indian and material culture studies. Shanks not only offers readers a much needed up-to-date and comprehensive guide to Northern California and Oregon basketry, but also highlights the artistic contributions of groups previously overlooked in basket scholarship. Shanks has drawn upon years of experience as an instructor of Native American basketry to produce a publication that is ideal for educational purposes. Students seeking to learn about Northern California and Oregon's basketry traditions will benefit from this accessible and thorough study that emphasizes technical and visual analysis. As a result, scholars, collectors, and weavers will find a rich publication that underscores the vibrant artistic contributions of Northern California's and Oregon's first peoples.

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