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Author

Wall, Stephen

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intellectual movement for a Native American discipline based on theory and methodology; law also remains a key area for Native advancement. Rennard Strickland and Sharon Blackwell's "Lawyers and Law Programs" traces this historical development of Indians in law but concludes that successful tribal leaders are knowledgeable of the law by necessity in order to face the issues of contemporary American Indians and Arctic people.

The lengthy bibliography is one of the volume's outstanding parts. This listing of one hundred pages is rich in secondary and primary sources and will aid readers in their next step to find additional information regarding the subject(s) they seek. In addition, the volume is well indexed in twenty-eight pages to make it useful to readers of contemporary Indian issues. Like the other handbooks, this one is equally important as a major reference work and of high quality based on the latest research data. It is a welcome addition, especially to Native groups, tribal leaders, scholars interested in contemporary Native issues, and individuals wanting accurate and the most recent information. In sum, Garrick Bailey and the Smithsonian staff are to be congratulated for completing this excellent reference book, which is the most useful as volume 2 of the *Handbook of North American Indians*. This is Bailey's magnum opus work at present, and he has done exceedingly well in pulling it together, working to update essays and recruiting new authors to complete this much-needed reference work.

Donald L. Fixico

Arizona State University

Interventions: Native American Art for Far-Flung Territories. By Judith Ostrowitz. Seattle and London: University of Washington Press, 2009. 240 pages. \$45.00 cloth.

In her book, *Interventions: Native American Art for Far-Flung Territories*, Judith Ostrowitz sees a strategic approach to the production and placement of contemporary Native art. Ostrowitz refers to the intervention by Native artists in artistic dialogue on a worldwide scale. In order to participate in these dialogues, the Native artists have had to extend themselves beyond the physical, and sometimes aesthetic, limitations of their own nations, hence the subtitle. Ostrowitz documents a number of installations, performances, architecture, and specific works of art—including new media—that seek to intervene in these worldwide dialogues, resulting, by and large, in Native art being placed far from the territory of the tribe or nation from whence it originates. This is a complex book, not so much in the reading, but because the issues raised are incredibly interwoven, and it is hard to follow just one thread (issue) to its conclusion. The challenge in reading this book is not a reflection of the writer's abilities but is due to the complexity of the issues and the myriad of interconnections between the issues.

Interventions is a collection of essays that essentially address representation. As used in the book, *representation* is a conceptual term that can be

defined as how the image of a culture or community is presented to the world at large. Representation is a controversial issue. How representations are made have tremendous political, social, and economic consequences. For many colonized people, the content of the representation of their culture or their communities has often been made by and filtered through the lens of the colonizer. In *Interventions*, Ostrowitz has documented examples of Native artists and Native organizations in the United States and Canada who have taken on the responsibility of representing their cultures and their communities in ways that strip away the colonizer's filtering lens.

The West, meaning Western Europe and the impacts of its philosophies and laws, has held a tremendous amount of power in determining how indigenous peoples from around the world have been represented. The academic discipline of anthropology was founded on the premise that the West was culturally superior and therefore able to pass judgment on the level of development of non-Western cultures, especially those considered "primitive." By and large, art history, as a discipline, is based in Western aesthetics, resulting in a view of non-Western "primitive art" that is rooted in the cultural primitivism model. These two disciplines have created challenges and barriers that any indigenous artist or academic attempting to represent their cultures or communities has had to overcome. Images of indigenous people and communities based in cultural primitivism have created stereotypes, dictated market demand, established "experts," and generally held back any true understanding of indigenous communities and their values. There has been quite a lot of pain in indigenous, tribal, and First Nations communities resulting from the West's representation of those communities.

Implicit in representation is the issue of knowledge: knowledge that is available for public consumption and that needs to be protected and kept secret. How does the act of representation reflect the global need to understand the truth of the culture and community and the local need to protect particular aspects of indigenous knowledge? For complex reasons, the issue of esoteric knowledge and mysticism has played an important part in the West's view of Native America, often creating stereotypes and assumptions about tribal societies. Simultaneously, the issue of indigenous knowledge can be a sore point for many tribal communities as they try to limit the debilitating effects of the exposure of their indigenous knowledge. This dialectic has compounded the issue of representation. As Ostrowitz points out, "Some of these artists and cultural representatives have been willing to wrestle with the complexities of their double missions as facilitators of dialogue and, simultaneously, as caretakers of exclusive material" (169). She continues, "Some circumstances have encouraged the conscientious sharing of information in pursuit of social equality and good public standing. Periods of exploitation and disempowerment hasten the closing of doors. . . . Until now, efforts to restrict access have made very good sense. Therefore, representatives dedicated to the simultaneous address of multiple audiences have exercised reasonable conservatism" (171). Thus, Ostrowitz sees the artists who have broken into the realm of self-representation and act as cultural emissaries of their nations to be in a precarious position of challenging long-held

stereotypes and the constellation of beliefs and myths that surround them, while insuring the tribal community that its most precious indigenous knowledge will remain protected.

The issue of knowledge also introduces the subject of the accessibility of contemporary Native art. Accessibility is based on whether the meaning of the art is understandable or can be “accessed” and is subjective and objective. It is objective in the sense that the work of art can be seen and adequately described on some level of shared perception. However, the subjective aspect of accessibility is based on whether the viewer can understand the message the artist is trying to convey. The viewer’s subjective understandings are based in the amount of relevant knowledge held by the viewer and the relationship to the particular media or work of art. Ostrowitz comments on this interplay of knowledge, accessibility, and changes brought about by Native artists moving out of their territories to represent themselves:

Consumption of pieces like these involves the interface of unpredictably varied sets of references known to subjective parties. In a sense, viewers must create the significance of these pieces for themselves, on the basis of those texts to which they do have access. This certainly overturns concepts of the readability of native works posited by many scholars of Native American art in the 20th century, those who delineated methodologies for general or even universal access. (141)

Given that Ostrowitz has made a career of the study of Northwest Coast art, it is only natural that the majority of her examples come out of the Northwest. Her vast understanding of the history of and cultural nuances to Northwest Coast art is apparent in many of her choices of examples of strategic intervention. Three of the five essays are based in Northwest Coast art, discussing a variety of issues relating to totem pole and design ownership, tribal and clan ceremonial dance protocol, and boundaries for contextualizing contemporary expression of traditional images. Although at first glance these examples may seem to be weighted to the Northwest, the issues of ownership, knowledge, and appropriation, and the context for their consideration, apply to almost all American Indian and First Nation communities that seek to represent themselves to a worldwide audience. The focus on a worldwide audience has positioned Ostrowitz’s analysis in the context of world systems, an analytical methodology that looks at long-term change. This is important because affecting changes in stereotypy, mythologies, and beliefs based from the West’s representation is a long-term project that is particularly well suited for artists.

Aesthetically, contemporary Native art is the expression of the contemporary tribal experience. Our tribal communities have undergone tremendous changes, and the contemporary Native art community is partly responsible for documenting and integrating those changes into our collective psyches. Although the approach taken in *Interventions*, one of looking at Native art found outside of the physical territory of the nation in which the art would ordinarily be found, is unique; it begs a similar assessment of how contemporary Native art reflects changes in local tribes and Native communities.

Interventions is an important addition to the small but growing genre of contemporary Native art criticism. As twenty-first-century critics, Native and non-Native, look at contemporary Native American art, we begin to see a change from assumptions based in Western anthropology and art history to an assumption that sanctions the indigenous aesthetic. Judith Ostrowitz has done a service to the world of art criticism and Native art representation.

Stephen Wall

Institute of American Indian Arts

Kiowa Ethnogeography. By William C. Meadows. Austin: University of Texas Press, 2009. 380 pages. \$65.00 cloth.

Heritage is a living force that is rooted in history but provides people with a sense of identity and place that includes tangible and intangible expressions of cultural practices and beliefs linking generations over time. Many aspects of heritage are rooted in landscapes and specific locations that are important to a people in the continuation and development of traditions, the expression of beliefs and values, history, and current practices. Such geographical spaces and the ethnically significant locales that they embody are cultural landscapes.

Cultural practices and beliefs of living people permeate any cultural landscape with a variety of meanings. It is filled with locations or attributes that have ethnic and, sometimes, traditional and sacred importance. Such places may include camping sites, natural formations, or formations of human manufacture, or contain materials for religious events, cultural practices, or the maintenance of health and well-being. Locales also may be associated with a people's origins, be inhabited by spiritual beings, refer to significant historical and cultural events, or be places to gather material resources. In addition, cultural landscapes also contain numerous profane places that are rooted in a particular ethnic heritage.

Kiowa Ethnogeography is a work that explores Kiowa place names and the cultural and historical knowledge associated with them. Meadows examined a vast body of data drawn from historical sources and extensive ethnographic research with Kiowa elders in order to document and preserve place names and their contexts for the Kiowa. Organizing the data by using a chronological approach, the author catalogs more than three hundred Kiowa place names, linking them not only to significant cultural and historical events but also to the social and political changes that have shaped and altered the Kiowa cultural landscape from the early 1700s to the present.

The work begins with a synthetic overview of the existing scholarship of Native American ethnogeography, focusing on Plains Indian as well as Kiowa ethnographical research. Within the literature review, the author delineates several important concepts, which have been applied to other ethnographical studies, that are applicable to understanding Kiowa ethnogeography.

The geographic and historical content of place names, in the next chapter, are analyzed in relationship to Kiowa personal names and to