

for Peace and Stéphan Crétier and Stéphanie Maillery Wing for the Arts of One World—to complement its vision (155). However, as Dymond demonstrates in winning reviews of post–2016 exhibitions showcasing work by Indigenous and Black artists, the MMFA’s hegemonic humanism appears to be tone-deaf to systemic power imbalances, the history of colonialism, critiques of Eurocentrism, and much else besides.

Dymond’s concluding “Calls to Action” suggest a host of avenues for reforming our exhibiting institutions and the agencies that fund them to realize societal commitments to inclusivity. As she underlines, *Diversity Counts* is a contribution toward this effort, but not the last word. On that score, one could envisage follow-up studies of transgender representation; noteworthy galleries in the Prairies and Maritimes addressing Indigeneity; or a critical examination of the Sobey Awards. Analysing how the art market and commercial galleries interface with collectors, curators, and museum boards to structure what art ‘counts’ and what art doesn’t is another angle. The history of non-commercial ARCS and artist-run journals might also yield lessons in how horizontal decision-making and structures of accountability can further diversity. Additionally, exploring degrees of political radicality in the arts could surely nuance any study’s intersectional dimensions. Which is to say, *Diversity Counts* got me thinking. This is a path-breaking study and an invaluable contribution to our understanding of the contemporary art scene in Canada. ¶

Allan Antliff is a Professor in the department of Art History & Visual Studies at the University of Victoria.
—allan@uvic.ca

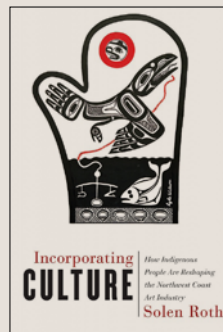
1. “Letter from Victoria” (March 10, 2018), *Rungh Magazine* (April 2018): <https://rungh.org/samachar/letter-from-victoria/>

2. “Statement from the Interim Board of Directors” (March 13 2018), *Rungh Magazine* (March 13, 2018): <https://rungh.org/samachar/open-space-forms-new-interim-board-of-directors-former-board-resigns/>

Solen Roth
Incorporating Culture: How Indigenous People are Reshaping the Northwest Coast Art Industry

Vancouver/Toronto: UBC Press, 2018
240 pp. 7 b/w photographs
\$ 90.00 (hardcover) ISBN 9780774837385
\$ 32.95 (paperback) ISBN 9780774837392
\$ 32.95 (epub) ISBN 9780774837415

Carolyn Butler-Palmer



Incorporating Culture: How Indigenous People are Reshaping the Northwest Coast Art Industry takes a fresh look at Northwest Coast art through the exploration of economic, legal, and social issues. This is an innovative approach, although there have been books on the conventional potlatch economy and the development of the capitalist souvenir industry in the Northwest Coast, as exemplified by Kate Duncan’s landmark text *1001 Curious Things: Ye Olde Curiosity Shop and Native American Art* (2001) and later work such as Daina Augaitis, Jim Hart, and Robin K. Wright’s *Charles Edenshaw* (2013) and Ronald W. Hawker’s *Yakuglas’ Legacy: The Art and Time of Charlie James* (2016). Roth’s book forges a new path, however, as she pieces together a complex picture of how these ecologies intersect in the twenty-first century with issues of authenticity, appropriation, globalization, contracts, and identity.

Incorporating Culture is also an important complement to another vein of scholarly research, exemplified by Robert J. Miller’s *Reservation Capitalism: Economic Development in Indian Country* (2012), which examines the role of capitalism within Indigenous communities yet overlooks the importance of the art market as a part of the economy. By contrast, Roth focuses on the intersections between art and capitalism. Throughout the book, she asserts that these politically charged junctions provide clues to the continuity of the potlatch values that still operation within a capitalist economy, generating what she refers

to as a “culturally modified capitalism”—an evocative expression that draws from the ethnological term “culturally modified tree,” which describes a cedar tree harvested using Indigenous practices that allow the tree to still continue to grow and thrive across centuries).

The book’s first chapter provides a general overview of both the historical and current Indigenous “artware” market, charting out the complex dynamics between Indigenous artists and the owners of artware companies, who are usually white settlers. Artware company owners forge various sorts of relationships with different artists, ranging from one-off commissions to long-term friendships. Roth deploys Anna L. Tsing’s concept of “friction” as a means of mapping, within these dynamics. The frictions Tsing describes are the points of contact necessary to create cultural movement or change, necessary catalysts for the indigenization of the artware industry. Over the next five chapters, Roth charts out varying ways the concept of friction plays out across case studies featured in the following five chapters.

In the second chapter, Roth traces the history of the industrial artware market from the early 1900s, while the potlatch ban was in effect, to its present-day “frictions,” more than fifty years after the ban was quietly erased. She begins in 1905 on the Northwest Coast with a Skagway manufacturer of Tlingit objects, and then delves into the ideas of settler Canadians such as Harlan Smith,