suggests that the reader is going to be exposed to recent methodological developments, but several of the studies here do not represent new avenues of inquiry. An example is Chapter 9 on macrobotanical materials and wood charcoal identification as a means of reconstructing palaeoenvironments. This approach has been used to good effect in this instance, as the authors correctly point out, by filling in a knowledge gap for the area. However, these types of studies have been conducted for well over 25 years, and their continued use reflects successful adoption rather than experimental innovation. Obviously, a title along the lines of “Research in Archaeometrics Continues” does not have the same impact on potential readers as “New Directions”; however, this text is a conference proceedings rather than a review of cutting-edge methodologies, and it should be labelled as such.

This is not to say, of course, that there are not some pioneering studies included. Weston’s use of Congo Red stain on starch grains and Grave’s evaluation of temperature in ceramic provenance studies, for instance, are clearly efforts to expand the methodological envelope. Nor should it be implied that those studies presented here that use well-established methodologies are of any less value to our understanding of the areas to which they are applied. The contents of this volume present a valuable record of science-driven archaeology being conducted in Australasia and beyond.


ELDON YELLOWHORN
Simon Frazer University

Bridging the Divide, is so-called because between the global, secular phenomenon of ancient times and the local, idiosyncratic manifestations of our ancestors is the enigma we confront because of our fascination with the past. Therefore, fifteen authors, eight men and seven women, predominantly from the Southern Hemisphere, accept the challenge and contribute 12 chapters that together narrate their observations about this encounter between archaeology and indigenous peoples—four of the contributors self-identify as such. This volume began as a conference session sponsored by the World Archaeological Congress in 2005, and, like similar edited volumes focusing on North America, such as Native Americans and Archaeologists: Stepping Stones to Common Ground (1997) and At A Crossroads: Archaeology and First Peoples in Canada (1997), it brings together researchers whose work routinely involves engaging indigenous communities and, to a lesser extent, researchers whose voices articulate that experience from the first person perspective. The unifying objective is to advance the dialogue between two groups whose common interest compels them to interact.

Right from the early pages familiar refrains arise about the nature of archaeological work and its impact on indigenous people that resonate well into the Northern Hemisphere. The case of Solomon Islands, for example, demonstrates well how archaeological thought collides with long held worldviews such that a heritage ethic in
the contemporary sense does not flow naturally from self-determination. Reading the accounts of professional archaeologists decrying the loss of heritage sites because of on-site development seems only too common. Recognisable discourse also surrounds the attempts to agree on topics such as repatriation, research strategies that incorporate the folklore of fossils and relics, statutory compliance within the environmental impact process, and the politics of identity unearthed with antiquities.

Then there is the challenge of recruiting indigenous peoples into the profession since relying on culturally knowledgeable expertise can only increase the comfort level for community members. Hopeful signs emanate from emergent voices, such as that of Margaret Rika-Heke, who see a career in the heritage industries.

While well-known methods of field survey and site excavation might elicit some unintended discoveries, the bigger challenge is to find approaches to cultural heritage that are respectful of native customs and enable scientific inquiry. That balance is difficult to achieve considering the high level of ambiguity that surrounding any discussion of its properties. Indigenous people wish to broaden the ambit of its meaning and find the ways it can serve their aspirations.

There is a parable attributed to the late Jomo Kenyatta which describes Kenyan history with colonialism in their country. “When the missionaries arrived they had the bible and we had the land,” he said. “Then they told us to close our eyes and pray. When we opened our eyes we had the bible and they had the land.”

I thought of this story while reading through the discussions on decolonising archaeology because artefacts and heritage sites invariably have geographic components. Although there is an effort on to liberate the profession from its colonial roots, this appears to be more a project of the established discipline rather than the basis for a dialogue between the donors and recipients of colonialism. I sense that archaeologists really do not relish the image of being the next colonial force or latter-day missionaries for a secular antiquity. Indigenous peoples must inevitably argue for their heritage rights in courts imposed during colonial rule and in a system that sustains it. Hence, they have nothing to decolonise. This idea is still in its early days, I will be interested to read the literature it generates as the idea evolves.

At the same time, a growing number of indigenous people are wholeheartedly engaging the discipline as professionals, but the case of the Solomons described by Lawrence Foana’ota is just a dream for most. The prevailing view is that interaction with archaeology and heritage management is both necessary and vital to the well being of their communities. The discourse is about appropriating the methods of archaeology to pursue their internally defined research agenda. Somehow this complicated relationship resembles a fractal because the same complex pattern is reiterated at the macro and micro levels. Here we have authors, such as Maui Solomon and Ernestina Mamami, describing in their local communities (the Chatham Islands and Catamarca, Argentina, respectively) all the nuances of conversations that occur at national and international levels about how we treat our common legacy. What keeps them interested is that sense of wonder that compels so many to pursue this either as pastime or profession.

The chapters are full of factual data about heritage legislation, case studies of collaborative research, challenges to epistemological assumptions and critical analysis
but they are still accessible to the neophyte student of social archaeology. Articles range the spectrum from impressionistic to analytical, but they are all personal narratives of real world struggles to find a place for all perspectives.


REUBEN FRIEND
*Curator Māori and Pacific Art City Gallery Wellington*

Innovations in art appear in increments with each generation developing upon, or working in reaction to, the traditions set by their forebears. In *The Carver and the Artist: Māori Art in the Twentieth Century*, author, curator and art historian Damian Skinner highlights what he sees to be the major increments of change in Māori art in the 20th century, paying particular attention to the period between 1920 and 1980. Referring to the *whare whakairo* ‘carved house’ as the customary foundation for Māori art in the early 20th century, the publication progressively charts the transformation of Māori art from being a *tapu* ‘sacred or guarded’ and communal endeavour to the contemporary proliferation and individualisation of Māori forms of artistic expression.

Skinner sets up his investigation by creating a distinction between what he defines as the character of the “Carver” and the “Artist”. *Tohunga whakairo* ‘master carver’ Tuti (Tony) Tukaokao is cast as the character of the “Carver”. Skinner outlines how Tukaokao, being a “traditional” Māori carver, had to conform to certain cultural conventions and aesthetic expectations of the *iwi* ‘people’ and the social values of his time. Skinner portrays Tukaokao’s artistic practice in stark contrast to the character of the “Artist”, represented by Arnold Manaaki Wilson, who was trained in Pākehā academic art institutions and as such was free to explore his own forms of representation and artistic expression.

The author does a highly commendable job at extrapolating many, but not all, of the key issues in Māori art during the 20th century. Beginning with the Māori renaissance or “revival” instigated by that visionary Māori leader the late Sir Apirana Ngata at The Rotorua School of Māori Arts and Crafts in the early 1920s, Skinner examines in depth the creation of the Ngata template and its impact on Māori art in the 20th century. The Ngata template, being the style of carving and weaving promoted by the Rotorua School, was based primarily on the East Coast Te Rawheoro and Ngāti Tarawhia schools of carving. Skinner identifies the rejection of the Ngata template and the introduction of modernist concepts as one of the key issues for Māori artists of the 1950s through the 1970s. The bulk of Skinner’s investigation is based primarily around this period.

The book ends with an exposé on *Te Ihenga*, a carved meeting house created by the master of contemporary *whakairo* ‘carving’ Lyonel Grant, and moves on to what Skinner terms as the birth of “Contemporary Māori Art”. Skinner characterises