BOOK REVIEWS

Lois Beardslee, *The Women's Warrior Society*. Tucson: The University of Arizona Press, 2008. 160 pages. ISBN 978-0-8165-2672-7. Paper US$16.95.

In this good-looking and well-produced book, Lois Beardslee presents a series of brief monologues and short stories, interspersed with a series of poems, whose various voices address, consciously or not, issues of Native-American colonization, cultural appropriation, and resistance.

The Women's Warrior Society opens with "Baby Stealers (by Night)," a poem that describes an invisible or supernatural "they" who steal children through the mysterious causes of death. This portrayal of calamitous yet natural loss is immediately followed by "Baby Stealers (by Day)," which recounts the theft of Aboriginal children (and, by extension, Aboriginal culture and power) through a succinct summary of North American colonization. The poem begins with another unnamed "they" who "came by horse-drawn wagon over roads rutted, frozen," "came over sand-blown trails," later "came over root-bordered two-tracks," and still later "came by bush-plane" (3-4). As with the first poem, this one is spoken from the bewildered point of view of the bereaved parents, and it ends with the collective viewpoint of the mothers whose children were

> wrenched away from them and tied to the back
> haunches of a horse, or heaved, writhing, onto a horse-
> drawn wagon, shoved into a plane, a train, or the dark
> and soul-less Indian-child-eating bowels of a
> public school bus. (7)

The difference between these stolen children and those of the first poem is that some of them are returned, but as "only empty shells, only bits and pieces of Indian children" (6). They return as a sort of undead, visibly invisible.

Social, economic, and legal invisibility are central concerns of *The Women's Warrior Society*. Beardslee addresses how the boot-strap ideology of the American Dream deliberately overlooks the historically unseen yet obvious racial caste system in her short narrative of an unnamed Aboriginal woman whose dead-end poverty is simply, according to the officially color-blind discourse of a faceless bureaucrat, the result of her "own poor choices" (40) – a phrase that is monotonously repeated throughout the very brief short story. Immediately following this is a

monologue, "I'm a God," spoken by a White male who, mistaking historical privilege for natural rights, has made some truly poor choices: spousal abuse, sexual discrimination, and sexual harassment. He believes, however, that he has the system by the tail. "C'mon," he says to the reader, "who're you gonna believe, the Indian, or the guy in the suit?" (46).

Throughout his monologue, the narrator of "I'm a God" repeats the verb phrase "I know" – as in "I know what those Indians are like" (43). The social, cultural, and political implications of this self-proclaimed ownership of knowledge are also forcefully criticized by Beardslee in another story, this time about an Aboriginal college student—a young woman presumably avoiding "poor choices"—trying to make sense of the institutionalized knowledge embodied in the authoritative texts of her course syllabus. One such book is Barbara Kingsolver's novel *Pigs in Heaven*, which she is required to read as an accurate representation of Native-American reality. In a distraught telephone call to her mother,

> the child explains that the people in her sociology class have been asked to read this novel, about Indians, so that they can understand some of what Indians go through. But the book, Mom, it doesn't seem right. It makes me feel bad about myself. There is something wrong with this book, Mom. We're supposed to write about this book, Mom, and I don't know what to write. (86)

Kingsolver's protagonist is a White woman who was suddenly given an infant by the child's nameless and faceless mother. Beardslee's college student asks "Why would an Indian get drunk and give her baby away?" and immediately observes that Kingsolver "doesn't say anything about it in the book" (87). In other words, the student points to another example of baby-stealing: in the narrative logic of *Pigs in Heaven*, it goes without saying that a Native woman would abandon her child to a White woman because "of course" she's social trash who instinctively recognizes the superiority of the other woman, and thus her actions do not require narrative motivation or explanation.

At other moments *The Women's Warrior Society* is also a funny book. Another brief monologue addresses the neo-colonialism of certain new-age fantasies about "going native":

> You must be part Indian. Yeah, I bet maybe your great-great-grandma. She was probably like a princess, right? Yeah, she probably never admitted it to nobody, because it wasn't cool back then—not like it is now. Yeah, yeah, you don't need no records...you just gotta *feel* like an Indian. You just gotta know how to relate to nature and shit like that. [...] You got

> any cash on you? I left my wallet in my feather bustle. (126-27)

This voice might be a member of the women's warrior society of the book's title. Presented in a number of brief stories throughout the book as counterpoints to the various "Baby Stealers," these women are shape-shifters who have learned through generations of violence to keep alive their culture, embodied by their children, through makeshift sweat lodges that are frequently held (appropriately enough) in public libraries: "Those women warriors, they know how to use a grain of sand as a weapon. They can fight you back with your own voice, your own words, your own angry breath" (19).

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Marc Becker, *Indians and Leftists in the Making of Ecuador's Modern Indigenous Movements.* Durham: Duke University Press, 2008. 335 pages. ISBN 978-0822342793. $22.95.

In June 1990, an Indigenous uprising paralyzed Ecuador. Highways were blocked and protesters converged on the capital city of Quito with a list of demands for President Rodrigo Borja that included historical grievances such as cultural, economic, and political rights, land ownership, education, economic development, and the Indigenous relationship with state structures. Marc Becker's *Indians and Leftists in the Making of Ecuador's Modern Indigenous Movements* explores the week long uprising and the group which spearheaded the movement, the Confederation of Indigenous Nationalities of Ecuador, or CONAIE. Situating this contemporary political Indigenous movement within a broader historical context, Becker effectively demonstrates that CONAIE's activities represent a century long history of political activism by tracing Indigenous resistance from the first rural syndicates of the 1920s through the strikes of the 1930s, the Ecuadorian Indian Federation (FEI) in 1944, the build up to as agrarian reform law in 1964, and to what the author refers to an the ethno-nationalist agenda at the end of the century (16).

The Andean notion of *pachakutik* is central to an understanding of Ecuadorian Indigenous activism and is defined as a "turning point of cosmic dimensions and the beginning of a new era through which what

was below would be on top and vice versa" (166). In other words, Indigenous militants view their activity as not only a rupture from the old political, economic and social structures, but also as a force capable of restoring order. While this concept has driven millenarian movements in the southern Andes, Becker argues that this same notion and language now inform the work of CONAIE in the north. In so doing, the author provides a significant new interpretation that departs from other historians who view recent movements as "new" rather than as a continuum of activity as understood by Indigenous peoples themselves (167). Essential to the author's argument is that this activism did not emerge out of a vacuum, but rather represents an extension of long struggles, often fought in collaboration with sympathetic supporters, to gain a voice in how society would be structured and who it would benefit.

Marc Becker's *Indians and Leftists* makes valuable contributions to both Indigenous and Latin American historiographies through two specific approaches. First, scholars have frequently concluded that issues of either race or class play an essential role in the construction of Indigenous movements. Becker provides a strong argument, amidst a growing body of scholars, for an integrationist model where both race and class are conceived and remade by activists. His focus on the collaboration between Indigenous leaders and leftist social intellectuals explains how ethnic and class-based struggles merged in the quest for social justice.

Perhaps the most exciting aspect of this book is Becker's exploration and historical examination of the role of Indigenous women leaders within the movement. Focusing on leaders such as Dolores Cacuango, Blanca Chancoso, and Nina Pacari, the author utilizes gender analysis to argue that Indigenous movements contrast significantly from gender relations in the dominant culture (7). Indigenous women enjoyed relative autonomy and equality within their communities which led to recognition and respect for their leadership. However, Becker cautions that this leadership must not be necessarily understood as a desire for equality, but one of convenience and utility. Making gender an integral tool of historical analysis, along with race, class, and ethnicity, embodies an exciting, and hopefully permanent, shift in Latin American historiography.

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Bruce J. Bourque and Laureen A. LaBar, *Uncommon Threads: Wabanaki Textiles, Clothing and Costume*. Montreal: McGill-Queen's University Press; Seattle: University of Washington Press, 2009. 168 pages. ISBN 9780773535565. $49.95 CDN.

In recent decades, the discourse in the field of Native American history and material culture traditions has shifted toward approaches that foreground the voices of Native peoples in the intertwined multiple narratives of North American history. Recognition of the agency of Native communities in maintaining continuity of cultural traditions is central to this.

Bruce Bourque and Laureen Labar's *Uncommon Threads: Wabanaki Textiles, Clothing and Costume,* a catalogue of the exhibition at the Maine State Museum that opened May 23, 2009, is a notable contribution to this discourse. The authors aim to "reverse the widespread unfamiliarity" with the history of the Wabanaki, the confederation of Aboriginal nations of the Maritime Peninsula, whose rich textile traditions have been central to their way of life and expressions of identity from antiquity into the pre- and post-contact periods.

The authors open with an historical overview of the region and the Wabanaki, then explore the history of their textile traditions and techniques. They describe the new garments that brought together the distinct Wabanaki styles of pre-contact times with European materials and designs and the continuity of these Wabanaki clothing styles into the mid to late nineteenth century. The authors foreground the shared post-contact history of settler and Wabanaki communities and describe the role of Wabanaki clothing in defining group identity both in relation to colonial contact and within the Wabanaki Confederacy. Their last chapter explores the role of Wabanaki textiles after 1850, the persistence of traditional life, adaptations to expanding settler communities, and the continuity of Wabanaki textile arts as souvenir works. They conclude with a brief description of the textile arts that continue today as symbols of Wabanaki identity.

The text benefits from the academic strengths of the two authors: Bourque's knowledge in archaeological research and material culture and Labar's in the role of trade silver in post-contact diplomatic and trade relations give depth of understanding to the textile history of the Wabanaki peoples. In addition, this book is evidence of a welcome recognition of the New England Wabanaki, whose living cultures have been less acknowledged than the Canadian Mi'qmac and Maliseet.

Strangely, what seems to be missing from this book is collaboration with the Wabanaki community. To a Canadian scholar, post *Task Force*

on Museums and First Peoples, which established the priority of methods based in collaborative practices founded in partnership with Indigenous communities, this lack is striking. Further, the unfortunate choice of words that refer to Wabanki textiles as "rescued from oblivion" and as "effectively extinct" suggests echoes of the salvage/vanishing race paradigms. Although the authors correctly refer to the Wabanaki works as textile arts, some outdated terms also appear with frequency: craft, prehistoric (instead of pre-contact), and historic (in place of post-contact).

These concerns aside, *Uncommon Threads* is a significant contribution to the field. Rich production values are a highlight; ample full color images as well as diagrams of complex textile techniques make it a pleasure to read.

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Jo-Ann Episkenew, *Taking Back Our Spirits: Indigenous Literature, Public Policy, and Healing*. Winnipeg: University of Manitoba Press, 2009. 256 pages. ISBN 978-0-88755-710-1. $27.95 CDN.

An important book of literary criticism causes readers to reconsider the way they approach literary study; a great book of literary criticism does so while being fun to read. Jo-Ann Episkenew's *Taking Back Our Spirits* is a great book that should prove foundational to the study of Indigenous literatures in Canada. In a model of activist scholarship catalyzed by critical rigor, Episkenew's work merges academic and ethical commitments to "provide both 'insider' and scholarly knowledge in a way that is true to [its author's] community" (18). Episkenew is a member of the Riel Local of the Métis Nation of Saskatchewan who has worked for decades with Indigenous organizations throughout Canada. In *Taking Back Our Spirits*, she mobilizes her intimate, yet pluralist, understanding of Indian Country and a remarkable knowledge of Indigenous literary theory—privileging often overlooked critical voices from above the forty-ninth parallel—to consider the context, impact, and transformative potential of several recent works of Indigenous autobiography, fiction, and theater. Drawing on relevant research in law, psychology, public policy, post-colonial theory, education, and social work,

Episkenew's study seeks out the "socio-pedagogical function" of contemporary Indigenous stories, arguing that Indigenous literature performs "two transformative functions —healing Indigenous people and advancing social justice in settler society—both components in the process of decolon-ization" (15).

The attention to healing augured by the text's subtitle, however, presents reason to pause in light of significant concerns about the depoliticizing impact of the discourse of "healing" in Indigenous Studies. According to Oneida clinical psychologist Roland Chrisjohn and Sherri Young, too narrow a focus on "healing" potentially obfuscates political causation and derails necessary systemic change by isolating the problems affecting Indigenous populations within individuals who become subject to (primarily Western) therapeutic models: "The tactic of pathologizing [Indigenous] individuals, studying their experiences, and offering 'therapy' to them and their communities [constitutes a] rhetorical maneuver designed to obscure...the moral and financial accountability of Eurocanadian society in a continuing record of Crimes Against Humanity" (4). Healing, in Episkenew's study, however, is neither a diversionary tactic nor an isolating imperative designed to remove individuals from their colonial contexts or their communities, and this is where her work is at its most groundbreaking and urgent. In *Taking Back Our Spirits*, Episkenew envisions a deeply contextualized, radical healing theory committed to examining the circuitry that links individual trauma to broad sociopolitical root causes, thereby signaling the need for systemic change in the pursuit of Indigenous wellness. As she argues, "Colonialism is sick; under its auspices and supported by its mythology, the colonizers have inflicted heinous wounds on the Indigenous population that they set out to civilize. Although Indigenous people understand their need to heal from colonial trauma, most settlers deny that their society is built on a sick foundation and, therefore, deny that it requires a cure" (11). By refusing to unmoor Indigenous literary creation from either the neocolonial systems of ongoing oppression or the communal terrain of creative agency alive in Indigenous communities, *Taking Back Our Spirits* not only diagnoses a national illness about which all Canadians should be made aware, but works in the service of a "cure" with a tenacity literary criticism far too rarely musters.

References

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Roger Epp, *We Are All Treaty People*. Edmonton: University of Alberta Press. 235 pages. ISBN 9780888645067. $26.95 pbk.

It is quickly discovered that much of *We Are All Treaty People* has very little to do with Indigenous People. Although the author claims "on these prairies, we are all treaty people – settler and Aboriginal" (5), the main focus of the book is instead rural prairie communities and the identity struggles, conflicts, agrarian movements and localized cultures found within them. Overall, the book is a well written descriptive narrative of rural identity and life on the prairies, from the perspective of a prairie settler. The book is a loose collection of essays written by the author and has the inherent weaknesses of such a publication, including a lot of overlap in theories, ideas and arguments presented.

Underlying the title of the book is the presumption that all rural individuals fall within the same category of identity. That presumption is not based on culture or language but is situational and instead based on common factors of kinship based communities, displacement, racial prejudice, socio-political and economic marginalization, and parallel struggles against globalization. Interestingly, the right-wing think-tank economists equally condemn rural communities and advise their members to abandon their identity, relocate to urban centers and urge public policy makers to reallocate *wasted* public resources to the cities (7, 191). However, being placed at the margins and periphery alongside one another does not necessarily mean a common identity or the inclusion of one *treaty people*.

There are a few problems with this new identity categorization. First and foremost, settlers do not have treaties. Although the Crow Rate is claimed to be the treaty of the rural farmer, that agreement falls far short

of an actual treaty, which is a peace agreement negotiated between two sovereign Nations. This type of treaty is impossible between a ruling government party and their own subjects. The Crow was simply a subsidy, granted to a sub-group of Canada's citizens. Second, if we turn to farming, historically there were clear distinctions between Indigenous Peoples and settler farmers, most clearly seen through public policy. After Indigenous communities had began to fully understand prairie farming techniques in the mid-nineteenth century, to produce more, to accumulate equipment and to compete with non-Indigenous farmers, the government stepped in. Within the 1867 Indian Act there were policies that prevented First Nations farmers from selling their produce and stock, and from seeking better markets, better lands for farming, and investment capital. The result greatly damaged Indigenous farming interests while benefiting settlers. Third, there is no *treaty peoples* culture, only distinct Indigenous and Western cultures. The author points out the limited exposure within rural communities to art and culture due to the frequent lack of theatres, cinemas, art galleries, bookstores and music lessons. However, there is a difference between access to mainstream cultural infrastructure and cultures based on separate belief systems, values and knowledge. Last, while rural settlers may feel some "racism" in cities because they are made to feel *uncomfortable* about where they came from, that does not compare to the experience of Indigenous Peoples, whose discomfort comes in the form of not being hired, not being able to rent in certain buildings, and not being treated with respect in some restaurants.

The book does have one section that is specifically related to Indigenous People, *Chapter Seven:* "We are All Treaty People." In this chapter the author first critiques the past and current reconciliation efforts and second, claims rural communities, made of interconnected Indigenous Peoples and settlers can reconcile *traditional* economic interests like forestry, logging and farming and learn to coexist. The author provides some excellent observations in regards to reconciliation: the constant rhetoric and slim promises of Indian and Northern Affairs, bias in the media, aggressive reaction and calls of "reverse racism" (123), and federal policy that is more about "limited liability guilt-management on behalf of Canadians" (123) than reconciliation. Additionally, failure to make progress towards reconciliation has a lot do with the refusal of settlers to recognize history, granted that indifference allows for the release of "inter-generational guilt" (132). This subsequently relates to my favorite quotation of the whole book: "Though they often identify themselves as conservatives, curiously, they recognize no inherited obligations" (133). The author recognizes the tendency to refocus the question of reconcili-

ation about not "what *they* (we, as Indigenous Peoples) want—recognition, compensation, land—(to) what *we* (settlers) can live with" (126). Therefore, the subject is "not the *Indian problem* but the *settler problem"* (126). In terms of the second claim of coexistence and economic reconciliation, the author doesn't offer viable solutions and instead provides more problematic observations. First, the author contends settlers can share the same connection to land as Indigenous People. However, this is fiercely debatable. Although there are third and fourth generation settler farmers who may feel "an inseparable interconnection of personal identity" (137) with their farmland, that is only a surface understanding of the relationship Indigenous People have with their lands. The interconnection Indigenous Peoples know is tied to language, cyclical ceremonies, spiritual connection, understanding of the whole ecology and a feeling of deep responsibility to ensure the land survives, not because the land provides for their People but because they are the land. This interconnection cannot be transplanted. Also, it is felt in every Nation, including the Tsuu T'ina Nation that is, from the author's definition, an urban community and more a part of Calgary than the rural prairie.

Therefore, there is no overarching term that can encompass all prairie communities, settler or Indigenous. As it sits, we have a subculture, in rural interests, strategically aligning itself with Indigenous Peoples. Although it is beneficial for members of that subculture, and for that matter any special interest group, to align themselves and their struggles with Indigenous Peoples to give legitimacy to their voice or demands for fair treatment, it must be remembered that we are several Peoples and even if we are marginalized in similar ways, we have our own subcultures and subgroups and cannot fit within surface classifications. Also, it is idealistic to assert there are *treaty peoples* that can coexist within the confines of the author's presumptions. This is not to say it cannot happen, but that coexistence cannot solely be based on surface similarities of common needs for infrastructure, comparable geography, efforts to resist forced industrialization, opposition to globalization and predator corporations and a willingness to remain *rural*. Further, and more important, I believe that coexistence would still eventually require an aligning of Western values. Would Indigenous People be permitted to honestly speak to the best use for White lands? What if the definition of *rural* and a requirement for coexistence meant reverting farmland? Or the termination of agriculture and removal of dikes and canals to restore old-growth prairie that took thousands of years to grow but hours to destroy during the tilling and seeding process? Are settlers really willing to alter their farming practices, or logging and fishing for that matter?

Indigenous Peoples would soon see the same response we have received from the think-tank economists, media and urban centers. Therefore, similar to the experience of Indigenous Peoples throughout history, we will be left with the choice to only become "Settler Treaty People" within Eurocentric definitions, and subject to a new type of *rural* colonization. That coexistence would still not be defined by us and would require cultural dissolution to proceed.

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Kirstin C. Erickson, *Yaqui Homeland and Homeplace: The Everyday Production of Ethnic Identity*. Tucson: University of Arizona Press, 2008. 208 pages. ISBN 978-0-8165-2735-9. $24.95 pbk.

Kirstin Erickson, an anthropologist at the University of Arkansas, states that the objective of *Yaqui Homeland and Homeplace* is to study the ways in which the Yaqui Indians of Sonora, Mexico, "construct, negotiate, and continually reimagine their own ethnic identity" and how they create "a space for themselves as an indigenous people of modern Mexico" (5). She frames her study around an examination of the Yaquis' "interplay between ethnicity, place making...women's identity" and the "culturally prescribed behaviors and practices" of everyday life (14). Readers will see that she accomplishes her goals.

Erickson conducted her research by living sixteen months in the Yaqui community of Potam, Sonora, in the mid 1990s. She stayed with a local family, observed their quotidian patterns of living, and partook in the day-to-day activities, ceremonies, religious holidays, and festivals of the community. She also interviewed a variety of people to accumulate their collective understandings of the Yaqui way of life and their own sense of gendered and ethnic identities. Her fieldwork also took her to other areas of the Yaqui Zona Indígena—the traditional, albeit much reduced in size, territory of the Yaquis that includes eight *rancherías* or villages that are a sort of Indigenous Reserve. She then divided her findings into two parts for the book. Part I explores Yaqui origin beliefs, history, and the importance of place as the base of ethnic identity. Because ethnicity is a "historically constructed, highly situational aspect of identity" (11), Erickson's overview of Yaqui history examines how Span-

ish invasion, Christianity, Mexican assimilation efforts, deportation, and return to the Zona Indígena all blended to form important parts of the Yaquis' collective identity. What could have been better dealt with was the uniqueness of the Yaqui experience. Erickson's research on these matters is sound, but does not foreground what made the Yaqui experience any different from that of other Indigenous peoples throughout the Americas. The Yaquis' strong reciprocity beliefs, for example, are remarkably similar to the Quechua people's *ayni* practices in the Andes, and of many other Aboriginal peoples across the Americas.

Part II emphasizes "women's voices and experiences" (17) and how "female-gendered identities overlap with Yaqui ethnicity in powerful ways" (73). It is this section that offers the greatest contribution to the literature on the Yaquis, as there has been only one previous study of Yaqui women, Jane Holden Kelley's *Yaqui Women: Contemporary Life Histories* (Lincoln: University of Nebraska Press, 1978), which was based on a limited number of interviews and is now over thirty years old. Erickson's descriptions of the gendered division of labor, women's role in festivals and celebrations, and the meaning of their embroidery and dress are all insightful to understanding how Yaqui women perceive their own ethnic identity.

Overall, then, *Yaqui Homeland and Homeplace* is an important new work. It is a short, well organized and written book that could easily be adopted for a variety of courses (especially ones in Anthropology, Geography, and Native Studies), and could be useful to historians and sociologists. As a work of anthropology, it uses the vocabulary of that discipline (with many terms such as "emplaced," rememories," "agentive ethnic selves," and "counterpositionality") that might make it come across as jargony for some readers in other disciplines. None of that, however, interferes with the flow of the book, or how Erickson very creatively weaves in literature references throughout. All scholars of northwest Mexico will want this for their libraries.

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Les W. Field with Cheryl Seidner, Julian Lang, Rosemary Cambra, Florence Silva, Vivien Hailstone, Darlene Marshall, Bradley Marshall, Callie Lara, Merv George Sr., and the Cultural Committee of the Yurok Tribe, *Abalone Tales: Collaborative Explorations of Sovereignty and Identity in Native California*. Durham, N.C.: Duke University Press, 2008. 208 pages. ISBN 978-0-8223-4233-5. $21.95 pbk.

Ostensibly, Les Field offers an intriguing analysis of the place of abalone shells within the Musekma Ohlone, the Wiyot, Pomo, Karuk, and Hupa cultures and he provides a theoretical framework with abalone as cultural trope. Field also transforms this study into a greater contribution to the field of Native Studies. He addresses nearly all of the problematic areas of research with Native communities: Indigenous experts, respect for collaborators, provision of useful research, challenge and creation of theories, and research techniques. Field avoids the self-indulgent angst that plagues too many anthropology and postmodernist publications. He takes pains to name his sources/collaborators, although a bit disingenuously. Field clearly controls the narrative with the exception, perhaps, of a single chapter.

Along the way, he distributes insights derived from his productive career and ponders the conundrums of the field. For instance, Field clarifies the truism that an unaffected pristine past existed for Native cultures. For too long anthropologists have obfuscated with their fixation on the anthropological present – such foolishness assumes that there was a starting point from which cultures sprang forth, fully complete, to hunt and gather. Northwest cultures prove that many hunting and gathering societies did not live in marginal habitats. He emphasizes that "foragers, given a chance, would always choose to live in biotically rich habitats" like the tribes in this study. Conceptions of Aborigines as ecological preservers or destroyers should have some sense applied to them, because anticipated outcomes of behavior are not necessarily what happen. Native societies, for instance, cannot control *El Nino.* Scholars need to keep their conclusions in the context of Indigenous belief systems. Each generalization is explained lucidly without resorting to jargon, although Field does coin some interesting terms. "Organic intellectual" is one of my favorites.

Field, supported by the unanimous conclusions of his collaborators, concludes that "tribal sovereignty [is] inseparably linked to issues of cultural identity and revivification." He then discards some options for sovereignty like creating Bantustans or even a European regional kind of autonomy, because no tribe has championed separatism. Given the developing casino and tourist economies of Natives, are Indigenous

communities dooming their cultures or are they gaining the means to pay for cultural maintenance? What degree of sovereignty is needed to maintain tribal culture and, using abalone as an example, at which points in the evolution of a culture should its cultural icons be revivified?

Abalone Woman narratives and abalone symbolic functions are still part of the tribes studied. But each of the tribes has its own way of using abalone and its own interpretations of how the shell is bound up with the effort to have/continue/assert/defend sovereignty. Read this stimulating book for more than just how abalone were, and are, parts of Native cultures within California.

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Jennifer Kramer, *Switchbacks: Art, Ownership, and Nuxalk National Identity*. Vancouver: University of British Columbia Press, 2007. 168 pages. ISBN 978-0-7748-1228-3. $29.95 pbk.

Jennifer Kramer addresses the complex, paradoxical relationships between art and the construction of identity by the Nuxalk of Bella Coola, British Columbia. The research was inspired by Kramer's observation that while Nuxalk artworks are rarely exhibited or sold in Northwest Coast art galleries, the Bella Coola valley is the site of a prolific production of art for the Nuxalk themselves.

Kramer combines field observations, case studies, and Nuxalk commentary to document the diversity of opinions regarding issues of identity, ownership and transmission of cultural knowledge, and commodification of art through production and sale to non-Nuxalk consumers. Many Nuxalk voiced concerns regarding the appropriation, or "theft," of Nuxalk culture and identity resulting from the sale or exhibition of art outside Bella Coola, and Kramer places this position within the larger context of historical and present-day theft of Nuxalk land, natural resources, people, cultural knowledge, and art objects.

For other Nuxalk, the sale and exhibition of their art to non-Nuxalk serve to enhance cultural identity, a contrasting perspective that exemplifies the dynamic of opposing positions expressed by the book's title, *Switchbacks*. Kramer proposes that this term, first suggested by the challenging drive into Bella Coola, serves as an apt metaphor for the

"oscillating movement" between the oppositional, seemingly fixed, "essential positions that the Nuxalk employ rhetorically, if not actually," in negotiating interactions with the outside world (xiii). Kramer further argues that a similar switchback dynamic, or "fluid dance," of Native culture and identity is employed in contemporary First Nations identity politics involving strategic maneuvering between opposing constructions of the "traditional" and "non-traditional" Native.

A central premise of the book is Kramer's argument that despite Nuxalk positions opposing or denying external influences of the non-Nuxalk world, "it is precisely their entanglement with the outside that creates and validates contemporary Nuxalk identity" (xiii). This interactive dynamic, Kramer argues, is inherent to the identity-making process, as well as consistent with Nuxalk practices of validating ownership, status, and identity through outsiders' witnessing potlatch displays and performances. While Nuxalk potlatches were traditionally performed for Native rather than non-Native outsiders, an argument can be made, given the contemporary postcolonial context, for the positive, identity-enhancing potential of non-Native appreciation and validation of Nuxalk art, ownership, and national identity.

Kramer, building on the work of such scholars as James Clifford, Ruth Phillips, and Annette Weiner, has written a challenging, thought-provoking, and richly layered book. This examination of the complexities and dynamics of Nuxalk use of art as a resource for cultural revival and strategic interaction with the non-Native world provides a significant contribution to Native studies scholarship. *Switchbacks* should be of interest to scholars of Indigenous studies, anthropology, art history, cultural studies, performance studies, history, political science, and museum studies.

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Paul V. Kroskrity and Margaret C. Field (eds.), *Native American Language Ideologies: Beliefs, Practices, and Struggles in Indian Country*. Tucson: University of Arizona Press, 2009. 336 pages. ISBN 978-0-8165-2719-9. $49.95

Languages are born, survive, and die partly because the speakers

that use them change their ideas about them. When we ask why a language is threatened, part of what we have to ask is what the speakers think about the language, and how these ideas have changed over time. It is well known that all surviving Indigenous languages of North America are under serious threat of extinction, but the perspectives of the speech communities themselves are rarely considered by academics and other researchers. Recognizing this deficiency and what it portends, Paul Kroskrity and Margaret Field brought together fieldworkers from a variety of speech communities, with the aim of documenting these beliefs in the first collection of this kind for North American languages. The authors thus make a crucial step towards understanding both the causes and community-level solutions for language endangerment.

As the title suggests, *Native American Language Ideologies* focuses largely on languages spoken within the borders of the United States, including Arapaho and Maliseet (Algonquian), Cherokee (Iroquois), Paiute, Mono, and Shoshoni (Uto-Aztecan), and a host of Southwestern languages (e.g. Hopi, Kiowa, Navajo, Tewa, etc.). There is one article on languages of the Canadian Yukon, and one on Kaqchikel Mayan in Guatemala. Since one of the stated goals of the book is to highlight differences between speech communities, this lopsidedness is unfortunate.

There are thirteen articles in the volume, and the varying approaches taken by them give the volume an appropriate eclecticism. Some of the articles provide in-depth discussion of the historical developments in the language communities covered. For example, Barbara Meek's survey of the Canadian Yukon offers a clear synopsis of the past twenty years in the area. Other articles rely on exemplification, including Pamela Bunte's article on Paiute, which gives detailed examples of caregiver-child interactions. Many of the articles involve a more abstract discussion of the concepts involved, such as Paul Kroskrity's analysis of theory and practice exhibited by Mono language workers. The introductory article by the editors knits together these different approaches nicely.

A valuable contribution of the book is its discussion of specifics and differences. As the work repeatedly demonstrates, there is significant variance across Indigenous communities in North America, meaning that there is no simple generalization that can cover all groups and no single solution for all problems. This is a refreshing change from much of the rhetoric on Indigenous issues.

While the issues considered are of great interest to many people from many backgrounds, the language sometimes obfuscates the content so severely that it is rendered inaccessible to all but specialists. Thus, this reviewer is simultaneously unqualified to evaluate some of this material, and critical of that very fact. Don't let the rainbow-splashed

jacket fool you – this is not a book for the uninitiated.

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Dale Lakevold and Darrell Racine, *Stretching Hide*. Winnipeg, MB: Scirocco Drama, 2007. 104 pp. ISBN 1-897289-26-X Paperback CDN$14.95.

Stretching Hide tells the story of a fraught reunion between a Métis father and son. Set in the Willows, a Métis community near Saskatoon, the play takes place over one summer long weekend in the late 1990s. The son, Frank Ducharme, left the Willows to become a lawyer. He has returned to introduce his White fiancée, Clara Blackmore, to his father, Alfred Ducharme, and to the rest of his hometown. The play initially suggests a familiar conflict in recent Aboriginal literature: that between the parent who has stayed and the child who has left. However, it is soon evident that this generational conflict is only one of many that threatens to pull apart this small community.

As soon as Frank arrives, he is immediately hounded by game wardens who find an illegally hunted deer on his property. The wardens, though never visible in the play, are clearly a disruptive presence in the Willows. They symbolize the invisible yet profound impact of governmental regulation, surveillance, and control over the Métis community. Most importantly, such hunting regulations exemplify the legal system's continued exploitation of the Métis, their culture, and their land. A successful community activist, Alfred has always been wary of the law, and is thus skeptical of his son's career choice. Alfred states that "the law has always tried to clamp down on us, so it's kinda like…he's [Frank's] joined the enemy" (28).

The play's strength lies in its ability to capture the ways in which government-sanctioned racism structures the everyday, intimate lives of the Métis. The focus on the father-son relationship serves to deconstruct the notion of "family," what Patricia Hill Collins argues is a "manufactured naturalized hierarchy" (158). Rather than positing the family as an uncritical safe-haven detached from the rest of the world, *Stretching Hide* instead *re*politicizes the concept of the family in order to show the ideological powers that pervade it. The authors acknowledge in their

production notes that the play is an attempt "to show other paths by which individuals and communities can come to terms with unresolved events in their past" (11). Frank's homecoming serves to question the bonds of kinship and blood for the entire community in order to redefine Métis notions of loyalty, heritage, and sacrifice.

The very first scene of the play depicts Alfred deliberately shooting the deer and deserting it on Frank's property, in hopes that Frank will lose his lawyer's license and be forced to take on the family business instead. Moreover, the many political battles Alfred has waged to reclaim homestead land are revealed to have been achieved by exploiting and framing his fellow innocent neighbors. He is the largest landowner in the community, and the rest of the town's inhabitants are dependent upon him for employment and resources. In an ironic and vicious statement that echoes the historical disenfranchisement of the Métis, he tells his fellow neighbors that "if you own the land, goddamnit, you own the people" (60). Alfred's selfishness points to the ways in which capitalism reproduces class hierarchies and flourishes upon the continued exploitation of the poor.

It is the outsider Sandy Scott, who relocated to the Willows as an adult, who diagnoses the situation clearly. She confides in Clara, "Let me tell you something about this community. All this bullshit about Métis culture and Métis pride—that's just a cover-up. This place is sick (57)." The play suggests for expanding or "stretching," so to speak, the definition of Métis culture from one focused on an apolitical and essentialized identity to one that is more attuned to the dynamic interactions between race, place, and class in the formation of lived Métis culture. Alfred's manipulation of his friends and family shows that a focus solely on a static definition of Métis culture holds the danger of reproducing oppressions.

The play concludes by suggesting blood and family are not the only means of uniting a community. In the last scene, Alfred is absent, and the heteronormative union between Frank and Sandy is deliberately substituted by the formation of a new kind of family among the inhabitants of the Willows. The play ends not with a rejection of the concept of family, but a reengagement and redefinition of it. It recognizes that the family can be the site of radical politics only when it is regarded as a "community," what Chandra Mohanty and Billy Martin see as "the product of work, of struggle" and not an assumed given (104).

Stretching Hide's focus on family relations provides a nuanced perspective from which to explore the contested relationship between the Métis, their land, and the legal system. Its exploration of the possibilities of Métis identity politics and cultural solidarity will appeal to scholars of

Native studies and ethnic studies as well as literature. *Stretching Hide* won the 16th Annual Theatre B.C. Canadian Playwriting Competition in 2004 and premiered in Winnipeg in 2007.

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David Martinez, *Dakota Philosopher: Charles Eastman and American Indian Thought*. St. Paul: Minnesota Historical Society Press, 2009. 224 pages. ISBN 978-0-87351-629-7 $19.95 pbk.

In 2000, at the thirtieth anniversary celebration of American Indian Studies, Vine Deloria Jr. was asked to name his five favorite books. Two of Charles Eastman's books, *From the Deep Woods to Civilization* and *The Soul of the Indian*, were included on this list. As an American Indian Studies scholar, David Martinez was "fascinated by this list of unexpected post-1890-generation writers" (5). As Martinez informs us, *Dakota Philosopher* "is the result of following this fascination to its root, which is a sustained analysis of Eastman's intellectual output as a Dakota writer" (5). Martinez's analysis forces him to confront his own—and that of many another American Indian scholar and activist—condemnation of Eastman as a "sell-out," a "wannabe," "a misguided shill for Anglo-American 'civilization'" (6). An objective examination of Eastman's life and work reveals, instead, "a complicated hybrid of both Dakota and American values but with priority placed on the Dakota tradition" (6).

After rescuing Eastman from the biased perceptions of contemporary radical American Indian activists, Martinez turns to "analyzing and appreciating Eastman's legacy as a paragon of American Indian intellectualism" (24). In doing so, Martinez examines Eastman's role as a storyteller and his contribution to a major genre in American Indian literature, traditional myths and legends; Eastman's understanding of the historical conflict between the Dakota and Ojibwe and his shift in thinking towards Pan-Indianism; Eastman's role as activist through his involvement in the Society of American Indians and the questioning of his blind faith in "civilization" and Christianity; and the impact that the Minnesota Conflict of 1862 had on Eastman throughout his writing career. Martinez incorporates sections of Eastman's books throughout, providing an analysis of Eastman's written work. He masterfully uses Eastman's writings to examine important issues and events in American Indian history and extrapolates their relevance to issues faced by American Indians today.

A book such as *Dakota Philosopher* acknowledging Charles Eastman's contribution to American Indian intellectual history is long overdue and a must read for anyone interested in American Indian Studies or American history in general. It is of special interest to Dakota people, including Charles Eastman's descendents, many of whom live in Manitoba, Canada. They have reason to be proud of their relative. Eastman was a constant champion for his people and American Indians in general. Through his writings he provides a strong voice for his Nation, passing on the knowledge, morals, and values that he had been taught in his formative years. Eastman credits his grandmother for raising him and passing on Dakota traditional values, and he honors her and his descendants through his writings. Martinez, in *Dakota Philosopher*, honors Eastman by giving him the erudite consideration that he deserves as an intellectual and as an activist writing in an era of intense and lasting change for the Indigenous peoples of the Americas.

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Kenichi Matsui, *Native Peoples and Water Rights: Irrigation, Dams and the Law in Western Canada*. Montreal: McGill-Queens UP, 2009. 244 pages. ISBN 9780773535343. $29.95 CDN.

Native Peoples and Water Rights, Kenichi Matsui's reworked dissertation, consists of four mostly unconnected case studies of water rights disputes in British Columbia and Alberta in the late nineteenth and early twentieth centuries. Following a highly selective survey of the early development of water rights law and policy in Canada and the United States (with obligatory nods to the influence of Locke and Jefferson), Matsui begins in earnest with an overview of the development of water rights legislation in British Columbia from the colonial *Gold Fields Act* of 1859 to the provincial *Water Claims Act* of 1921. He comments on riparian rights versus the doctrine of prior appropriation, notes the importance of two legal decisions—the *Winters* decision in the United States and the *Burrard Power* decision in Canada—and ultimately concludes that the federal government could have done more to protect Aboriginal water rights in British Columbia. Neither Matsui's description nor his conclusion will be notable for readers with a basic knowledge of the subject. The next chapter consists of a series of loosely connected narratives of water disputes in the Kamloops Indian Agency in the Interior of British Columbia up to the 1920s. As with much of what follows, the standard, easily accessible primary sources are uncritically relied on. Surprisingly, for a study that purports to shine a light on the micro relations between Aboriginal people and "settlers," the rich and detailed sources at the British Columbia Archives, including lands and water records, appear not to have been consulted.

Matsui then moves on to southern Alberta. He begins with an overview of the passing of the federal *Northwest Irrigation Act* in 1894 and then summarizes the Department of Indian Affairs records regarding irrigation projects on the Tsuu T'ina and Siksika Reserves. Here Matsui applies and confirms the analysis in *Lost Harvests* (1990), Sarah Carter's well known study of similar issues in Treaty 6. For his final case study, Matsui turns to the history of hydroelectric development on the Bow River west of Calgary. Once again, he summarizes the standard primary sources from the Federal Department of Indian Affairs and concludes that the Stoney Nakoda drove a hard bargain and negotiated reasonable compensation for the hydroelectric developments on their Reserve lands. By ending his discussion of the Bow River projects with the Alberta *Natural Resources Transfer Agreement* (1930), Matsui unfortunately foregoes the opportunity to analyze the following fifteen years of wrangling between Alberta and the federal government regarding jurisdiction over the Bow River hydro projects and the control of water rights on Reserve lands.

The struggle between Aboriginal and non-Aboriginal people for the control of water in western Canada is worthy of study, whether from the

perspective of Aboriginal, legal or environmental history. Disappointing in itself perhaps, *Native Peoples and Water Rights* will hopefully spark further research into this important subject.

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Michael McNally (ed.), *The Art of Tradition: Sacred Music, Dance & Myth of Michigan's Anishinaabe, 1946-1955.* East Lansing MI: Michigan State University Press, 2009. 576 pages. ISBN 978-0-87013-814-0. $79.95 US.

This book is an important contribution to the cultural history of the Anishinaabe. Written in the 1950s but never published by its authors, Gertrude Kurath, Jane and Fred Ettawageshik, it offers a portrait of Anishinaabe rituals, songs, dances, myths, legends, stories and medicinal knowledge during the years 1946 to 1955. By portrait, I mean that the authors present a comprehensive view of these sacred forms during the decade defined: except for the final chapter there is no attempt to determine what is traceable to pre-contact practice and what is adopted from non-Natives. All these aesthetic traditions are given even treatment and consequently the authors show that all such aesthetic forms have cultural integrity, that Anishinaabe traditions are not being lost, but constantly renewed. Unfortunately, this approach to culture and tradition caused the publication to be stopped in the 1950s.

Now, however, McNally provides us with an edition of the original manuscript including its orthographic transcriptions of the Odawa and Ojibwe myths, legends and lore and hand-drawn music notation. He contributes an impressive twenty-eight-page introduction to the volume as well as chapter introductions that provide a perspective only possible six decades after the book was written. For example, we see that old beliefs live on in new forms such as Christians hymns. Old forms incorporate new content: feasts to honor the dead become Christian All Souls "Ghost Suppers."

In addition to adding an historical sketch, McNally also provides brief biographies of the three authors: well-known dance ethnologist Gertrude Kurath, and Jane and Fred Ettawageshik. Fred was a skilled ethnographer as well as a knowledgeable source of his own tradition and Jane Ettawageshik, an equally skilled ethnographer, and through

her marriage to Fred a relative, neighbor and friend to the Ojibwe community.

In Chapter Four, old songs being sung in the 1950s, such as Pipe and Hoot Owl Songs, are presented and the different song styles of singers, such as Eli Thomas and Thomas Shalifoe, are discussed. In following chapters the authors treat Christian hymn singing, some sung during Methodist Camp Meetings, as Ojibwe song traditions and changing dance forms as embodiments of the contradictions of culture change, in other words, as authentic artistic expressions. Simply put, the approach is that religion is whatever is practised and tradition is what the elders declare to be tradition.

Finally, I like McNally's guidance on reading the last chapter, named "Interpretation" by the authors. This chapter seems to belie the authenticity of the living traditions discussed in the previous chapters whereupon McNally offers a different way to think of religious practices that allows for cultural continuity. I leave it to you, the readers of this excellent volume, to reflect upon *The Art of Tradition*.

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J.R. Miller, *Compact, Contract, Covenant: Aboriginal Treaty-Making in Canada*. Toronto: University of Toronto Press, 2009. 448 pages. ISBN 0802095151. $35.00 paperback.

Compact, Contract, Covenant is an anticipated, significant, defining, and yet uneven contribution to the growing literature on Native-newcomer relations: anticipated, having been in the works for a number of years, with advance notice in Miller's 2003 Keenan Lecture of the same title and his *Lethal Legacy: Current Native Controversies in Canada*, chapter 3, "'A Strong Promise': Treaties"; significant, as it deals in its shifting manifestations with the most continuous relationship between Aboriginal peoples and Eurocanadians; defining, in that it lays out a broad framework for the varying types of treaties and the changes to them over several centuries of treaty-making.

Miller's main thesis is that treaty-making is the touchstone of Native/non-Native relations, and that changes in treaty typology mark changes in the nature of these relations. The earliest treaties were made

in a time when Europeans were dependent on Aboriginal partners in the fur trade, resulting in compacts based largely on Aboriginal protocols and military alliances that took into account the interests of both parties. Later treaties were more legalistic, focussing on acquisition of land and resources, the decline in attention to protocols marking the decline in the relationship as Aboriginal people began to be brushed aside by the increasing influx of settlers. But Aboriginal peoples did not simply disappear, as had been expected in the nineteenth century and was long a goal of government policy into the twentieth, but increasingly and persistently they resisted their anticipated demise, managing against long odds to form political organizations and capture sufficient public empathy to draw serious notice, particularly after World War II, to the issues they faced. New forms of relations were required which were manifested in various ways, most notably through the modern treaties known as comprehensive claims. Miller's gift for making particular complex issues comprehensible is on display throughout.

Given the range, spatially and temporally, it is not surprising that the quality of the work is uneven. Generalizations summarizing historical contexts of the changing treaty relations can be too broad or too selective in detail. This reviewer notes several errors of fact and feels that the role of provincial governments in particular should have been drawn out more strongly, given that they have been parties to treaty-making since the signing of Treaty 9. Likewise, the role of the federal government could have received more nuanced treatment and the bibliography has a number of lacunae.

Broad in its scholarship and appeal, this book is meant for both academic and public audiences. From his opening statements to his concluding comments, Miller succeeds admirably in reaching out to a larger public. With its use of primary, secondary and oral sources, the book's contribution to the more narrow academic world lies in its being the first attempt to pull together the complete treaty story within the framework of a coherent theory of relations. It should become a workhorse volume for both undergraduates, who can debate its arguments and learn from its insights, and for more advanced scholars, who will, one hopes, plunge into the myriad possibilities for further research that this work should stimulate.

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John G. Neihardt, *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux. The Premier Edition*. Annotated by Raymond J. DeMallie. Albany, New York: SUNY Press, 2008. 334 pages. ISBN 978-1-4384-2540-5 $13.95 pbk.

Black Elk Speaks is a classic. It is, as the annotator of *The Premier Edition* notes, "arguably the single most widely read book in the vast literature related to North American Indians" (289). Initially published in 1932, it has inspired generations of Native and non-Native people alike. The book's popularity has also commanded the attention of scholars who have given the text significant analytical consideration in an effort to unpack the story of the book's construction and to better understand the historical Black Elk. In *The Premier Edition*, the original text has been enlarged through useful annotations by one of the leading scholars of Lakota culture, Raymond J. DeMallie. The annotations refer to other sources that elaborate on topics mentioned by Black Elk, providing a wider context for the information contained in the text. DeMallie also provides the Lakota words for key concepts and other details found in *Black Elk Speaks*. In addition, drawing upon his work in the *The Sixth Grandfather*, DeMallie identifies phrases or sections of the text for which Neihardt was responsible; sections that do not appear in the stenographic transcript of Neihardt's interviews with Black Elk; and sections that appear in the stenographic transcript but not in the published text. Without these annotations the average reader might erroneously conclude that the text consists of Black Elk's words transcribed verbatim; an understandable mistake considering that *Black Elk Speaks* is crafted to seem to be the visionary's own narrative voice. In *The Premier Edition,* DeMallie seeks to "disentangle the voices" (203).

The Premier Edition includes, with added commentary, the colored drawings by Black Elk's friend, Standing Bear, that accompanied the original text. The drawings provide among other things illustrations of Black Elk's vision. DeMallie has added three maps: the Lakota territory in 1860-90, the Black Hills region in 1880-90, and the Pine Ridge Reservation in 1930, locating points of reference found in the text. He has also included in an appendix a transcript of a letter written by Neihardt to Black Elk on November 6, 1930. Furthermore, DeMallie has added an extremely useful twenty-seven page examination of such matters as Neihardt's relationship to Black Elk, the essential differences between the published text and stenographic notes, and the literature related to the Black Elk legacy.

For the average reader wishing to keep the illusion intact and enjoy *Black Elk Speaks* as Neihardt intended, it is best to read the book with-

out the notes. For students and scholars interested in reading the text with an analytical eye, *The Premier Edition* is indispensable. Raymond J. DeMallie enriches the original text while respectfully and sincerely acknowledging and appreciating the original and Neihardt's creativity, adding to the continuing legacy of Black Elk.

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Will Oxford, *A Grammatical Study of Innu-Aimun Particles.* Algonquian and Iroquoian Linguistics, Memoir 20. 2008. 301 pages. ISBN 978-0-921064-20-6. $40.

Algonquian languages, like a great many Native languages of the Americas, possess a complex system of nominal as well as verbal inflection, which have attracted a great deal of scholarly attention. This has unfortunately meant that scholars too often neglect certain other linguistic features of these languages, including those uninflected elements which are neither nominal nor verbal in nature and which are referred to by the catch-all term "particle." Will Oxford aims to correct this relative neglect in the instance of a particular language, Innu-Aimun. While this label refers to what most linguists think of as two separate (albeit closely related) languages, Innu (also known as Montagnais) and Naskapi, the author's focus is on a single variety of the former language spoken in the community of Sheshatshiu in Labrador. Indeed, Sheshatshiu being a recently settled community whose speakers originally spoke three distinct dialects (Uashau, Mashkuanu and Mushuaunnu) which, despite contact, remain distinct from one another, it is noticeable that the author's fieldwork data stems chiefly from female Uashau speakers, as he himself recognizes (16). After the introduction (1-18), we are given a chapter on the classification of Innu-Aimun particles (19-39), followed by one on pronouns and demonstratives (41-61), then on clefting words (i.e. words which serve to emphasize another: in English, comparing *I gave Mary something* versus *I gave something to Mary*, the preposition "to" could be described as a clefting word, emphasizing the indirect object "Mary") (63-84), then on adnominal particles (i.e. particles which accompany a noun instead of a verb) (87-109), prepositions (111-152), adverbs (153-185), a chapter of other types of particles (187-250),

and a conclusion (251-257). A bibliography (259-275), a glossary of the particles (277-296), and a subject index (297-301) close the book.

Considering its pioneering nature, the reviewer finds it somewhat difficult to understand why the author's research took as its focus a dialectally mixed community. Especially given the author's own hope that comparative research on particles in different Algonquian languages be pursued (256-257), it would surely have been more felicitous in a comparative/historical perspective to study an Innu-Aimun dialect that had remained comparatively isolated. Somewhat more serious, in this reviewer's judgment, is the fact that nowhere does the author examine the impact of large-scale bilingualism in the dominant European language upon his informants' grammaticality judgments: this is all the more difficult to evaluate since the author does not provide us with any indication as to the level of education (i.e. in English) of his informants: the fact that two of them were consulted in St. John's (we are not told how long they had been residing there at the time) does suggest that English influence in their speech is likely. The Innu-Aimun speech community being divided according to whether English (in Labrador) or French (in Quebec) is the dominant second language, future comparative work on particles (as well as other linguistic features) in different Innu-Aimun communities, especially among younger speakers, might well prove enlightening.

Indeed, the author gives an example of an intriguing dialect difference between Uashau and Mashkuanu speakers, which may well be due to the impact of French: the phrase-initial combination *mâ nîtâ*, which originally was a combination of a question-particle (used when an affirmative answer was expected) and the adverb "ever," is, in Uashau dialect, being realized as /manta/ and appears to be on its way to becoming a general interrogative marker, being very reminiscent of French *est-ce que*. The Uashau dialect was originally spoken in the Sept-Îles area, and would thus be expected to exhibit more French influence than other dialects. Hence this reviewer wonders whether the similarity between Uashau /manta/ and French *est-ce que* might not be due to influence of the latter on the former. Considering the massive impact French has had on some varieties, such as younger speakers' Montagnais in Betsiamites (Drapeau, 1993), this possibility would surely deserve to be examined more closely. Another possible instance of outside influence, in this case possibly either English or French, would be the neutral series of demonstratives (46), whose meaning is often that of the English definite article: considering the fact that no Algonquian language has weakened its demonstrative to become a true article, it is not unreasonable to ask whether the article-like behavior of the neutral series of demonstratives

might not owe at least something to English and/or French influence.

The book is impressively free of typos. One minor nitpick: on page 2 we are given a family tree of Algonquian languages, wherein Blackfoot is treated as part of a "Plains" subgroup, to which Arapaho-Atsina and Cheyenne also belong: however, as Goddard (1994) makes clear, Blackfoot was the first language to branch off from Common Algonquian, with the term "Plains languages" referring purely to an areal grouping, not a genetic one, with Eastern Algonquian being the only genetic subgroup within Algonquian (even the latter has been questioned: see Proulx 2003).

Despite the above criticism, it must be said in conclusion that this is an excellent study, not least because the author carefully defines his terms, clearly stating in what way they differ from fellow Algonquianists' (cf. p. 46, footnote 4, where he clarifies that his "distal" series of demonstratives corresponds to Junker and MacKenzie's "remote" series). Scholars investigating particles in other Algonquian languages, or comparing them across Algonquian, would be very well advised to take Will Oxford's study and terminology as a basic template for their investigations. Indeed, considering how many Algonquian language communities are undergoing language shift and death, it cannot be stressed too strongly that such studies, if they are not undertaken over the next few decades, will never be done at all.

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Deena Rymhs, *From the Iron House: Imprisonment in First Nations Writing*. Waterloo: Wilfred Laurier UP, 2008. 162 pages. ISBN 978-1-55458-021-7. $65.00.

This book makes an important contribution to Native North American studies by pairing the examination of key contemporary writings by Native peoples who have been incarcerated in the penal system with stories of those who survived and were fundamentally changed by their experiences at Canadian residential schools. Using the concept of "carceral writing" as the basis for her wide ranging study, Rymhs makes a compelling case for understanding how, historically, residential schools "served as the antecedent to the prison" because both institutions are designed to evoke and sustain feelings of guilt (4). The monograph divides neatly into two parts: the first explores prison writings by Leonard Peltier, James Tyman, Yvonne Johnston and Rudy Wiebe, as well as briefly considering prison collections and periodicals that often straddle the boundaries between genres and rework literary and oral forms to suit the individual aims of their authors; and the second half of the book considers the relationship between genre and residential school narratives, drawing on a wide range of texts from Tomson Highway's novel, *The Kiss of the Fur Queen,* and Basil Johnston's memoir, *Indian School Days*, to selected poems of Rita Joe and Jane Willis' autobiography, *Geniesh: An Indian Girlhood*.

Throughout Rymhs carefully traces the links and differences between these texts, creating nuanced and quite precise analyses that are notable for the clarity of her language and the manner in which she is able to discuss a large number of works without losing focus. Because genre is central to the book's overall argument, she spends considerable time wrestling with the multiple terms that have been used to describe what are often highly autobiographical texts, including confession and testimony; Rymhs employs a strongly interdisciplinary perspective to explain the relevance of such concepts, often drawing on work done in sociology, psychology, trauma studies, Native studies and, of course, literary theory to talk about how books like Peltier's *Prison Writings*, Johnson and Wiebe's *Stolen Life* and even *Geniesh: An Indian Girlhood*

reflect the political, social, cultural and economic concerns of their respective authors, beyond the broad category of autobiography. My one reservation is that the book feels at times a tad brief in its discussion of specific moments in the texts, a result of trying to fit a very large topic into a single text. Yet because of the readability of *From the Iron House*, I suspect that Rymhs will attract and sustain the interest of readers who might otherwise not have had the opportunity or interest in learning about carceral writing in Canada and its significance for Native peoples. It is an excellent introduction to the topic and convincingly demonstrates the need for much more scholarship in this area of Native writing.

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Georges Sioui, *Histoires de Kanatha / Histories of Kanatha*. Ottawa: University of Ottawa Press, 2009. 372 pages. ISBN 978-2-7603-0682-0. $29 pbk.

I need first to thank my French-Acadian mother, who made it possible for me to read the most recent work by acclaimed Aboriginal historian George Sioui. While I certainly appreciate a bilingual text, sadly Sioui's work becomes a mishmash of the two solitudes, an ironic outcome given that the author is Wendat and, as indicated in the text, polyglot (xvii). My first instinct was to wonder why the author would choose to write strictly and exclusively in both French and English when an Aboriginal language is also part of his linguistic repertoire. Although a smattering of Native words appear throughout the text (mostly for hellos, goodbyes and thank-yous), the text is otherwise in Canada's two official languages—the language of the colonizers.

The bilingualism of the text is not only an important issue in regards to the political content of the book, but also central to its structure. For the non-bilingual reader, the organization of the text in two languages is difficult to navigate. Although the shifting between French and English essays and conference speeches is workable, simply reading the Tables de Matières is a complicated task in itself. Add to this confusion the French-only "Avant Propos" by Sioui and "Introduction" by Dalie Giroux, and the English-only reader is lost. While the same could be said about reactions of French-only readers to the "Preface" by Gaffeld, the lack of

equal quality in information is something that cannot be ignored. The French-only "Introduction" places the English reader at a great disadvantage because Giroux provides a detailed backdrop on the life, education and philosophy of Georges Sioui as well as a close look at the body of his work as presented within *Histories/Histoires de/of Kanatha*.

If one can set language and text structure aside, the content of the actual book is interesting. Covering topics such as cultural property, inclusiveness, spiritual revolutions, governance, and education, the book takes an intensive look at both historical and contemporary Indigenous issues. The author also includes a series of his poems as chapter dividers. These dividers are highlighted by illustrative works based on art by Cornelius Krieghoff. Once again, the irony of using art by an old, dead White man is not lost on this cynical reader. Perhaps I have become too focussed on the structure rather than on the content of the text. Then again, perhaps I am still too busy navigating the contextual linguistic rivers to be able to think beyond structure, beyond organization.

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Lowery Stokes Sims, Truman T. Lowe, and Paul Chaat Smith (eds.), *Fritz Scholder: Indian/Not Indian*. National Museum of the American Indian in association with Prestel. 2008. 192 pages. ISBN 978-3-7913-6158-1. $34.95 pbk.

Nancy J. Blomberg (ed.), *[Re]inventing the Wheel: Advancing the Dialogue on Contemporary Indian Art*. Includes DVD entitled *Inciting Memory: The Creative Process of Hock E Aye VI Edgar Heap of Birds*. Denver: Denver Art Museum. 2008. 172 pages. ISBN 978-0-914738-59-6. $25.

Judith Ostrowitz, *Interventions: Native American Art for Far-Flung Territories*. Washington: University of Washington Press. 2009. 211 pp. ISBN 978-0-295-98851-1. $46.

These three volumes are among the major publications of the past year addressing Native North American art and, as such, they collectively provide an opportunity to review the current state of publication

about Native art, as well as some of the current approaches to Native art itself. The first two emphasize and celebrate the advantages of collaboration and active, participatory discourse, while the third is written by a single author attentive to the processes and involved reflexivity that has become common to the field of Native American art studies.

Fritz Scholder: Indian/Not Indian is dedicated to the life and art of Fritz Scholder (1937–2005), a one-quarter Luiseño whose career path followed that of many successful artists, with the exception that he took advantage of the marketability of his Native ancestry in the pop and post-pop postmodern world. This copiously illustrated monograph, published in conjunction with a retrospective exhibition at the National Museum of the American Indian in New York and Washington D.C., includes a chronology, numerous essays addressing the phases of Scholder's career, well chosen illustrations and exceptional comparative visual material drawn from a range of sources, including photographs and both Western and Native art. The next to final chapter is a transcript of a roundtable discussion (March 30, 2007) involving various artists, gallery directors, professors, and curators who knew Scholder and offer reminiscences about his life and personality. The publication also benefited from the availability of the resources of the Smithsonian indicated by the credits to the "NMAI Project Team" at the back. This text is well-organized, well written, and well thought out: it successfully adopts and delivers the classic twentieth-century celebratory approach to art and creativity aimed at elevating the selected artist to a kind of stardom equivalent to that enjoyed by actors and certain politicians. Scholder has been honored, as artists and art movements are these days, by the art world equivalent of the unabashed multi-media "blockbuster" event. The satisfaction provided by the book is the academic pictorially-augmented-text-based equivalent of a good movie, complete with embedded propaganda regarding art-based institutions, the successful career curve, entrepreneurialism, capitalism, and object-oriented consumerism adjusted to accommodate public ownership and access to national "assets." The book accomplishes what academic elitists may consider the impossible: it has considerable academic merit and is also a superb coffee-table trophy for the dedicated art enthusiast and exhibition attendee, not to mention a suitable substitute for the exhibition readily available to those unable to make the pilgrimage to the event.

[Re]inventing the Wheel: Advancing the Dialogue on Contemporary Indian Art, like *Fritz Scholder*, is dedicated to a single artist, Edgar Heap of Birds, a Cheyenne-Arapaho artist and professor of art at the Univer-

sity of Oklahoma, whose proposal for "Wheel" (2005) won the Denver Art Museum's competition for the commission of a large piece destined to stand in the 75' diameter space next to the Museum's main entrance. The "opening" for the piece included a symposium on January 28, 2006 at the Denver Public Library that served as a forum for discussion about American Indian Art and its current relation to the "mainstream," as well as matters of art categorization relative to ethnicity, gender, and history. The book includes the artist's autobiography, numerous high quality color plates of Edgar Heap of Bird's work and that of other artists, and other essays that develop the image associations of the "Wheel" relative to the medicine wheel and sun dance lodge, and also the implications of "going around in circles" in the effort to define what Indian means in relation to art. Alfred Mann aptly points out that the Indian fine art world is a very large hoop including "artist, historian / scholar, curator, publisher, gallery, collector, bookstore, and academic" (81). The essays also expand the discussion to include other galleries and the importance of publication to the recognition and public understanding of art and artists. They are notable for the contributors' consciousness of their participation in a somewhat tautological process whereby artists are validated and authenticated by processes and institutions with motives and agendas of their own. The DVD is more deeply invested in the assumed value of these processes, but is certainly a valuable resource for contemporary art classes and provides the satisfactions of content, trophy, and substitute experience for those unable to participate in the opening or symposium itself. This book is somewhat more complicated than *Fritz Scholder* insofar as it aims to not only celebrate the work, but the arrival of the work in its particular location at the Museum, and to go beyond simple celebration to a contemplation of a much broader range of complex topics related to the place and understanding of Native art. The result is, necessarily, a little less cohesive than the *Scholder* production, but it perhaps provides a better sense of the on-going round of thought and even second-self-guessing experienced by many engaged in the on-going project of investing Native art in the mainstream. Or is that the mainstream investing in Native art?

Judith Ostrowitz's *Interventions: Native American Art for Far-Flung Territories* is a single author monograph composed of five stand-alone essays with a modest array of color and black-and-white illustrations that all take reflection about the influence of institutions on the contemporary development of Native art to an entirely different level than either of the previously discussed books. Ostrowitz was supported in her work by a J. Paul Getty postdoctoral fellowship and resources provided by

the Metropolitan Museum of Art in New York. The book itself takes the form of study of, rather than a component of, the contexts for art, including the Western-style opening, grand exhibition, and catalogue. Among the subjects and contexts addressed are the expanding presence of Northwest Coast Indian totem poles beyond their originating tribal territories by way of museum and display interests; the design and development of the architecture and display functions of the National Museum of American Indian Art (NMAI), which opened under the auspices of the Smithsonian in 2004; the Celebration dance festival held by and for Natives of southeastern Alaska; the Kitanmax School of Northwest Coast Indian Art at 'Ksan in British Columbia; and the use of electronic media to display, to advertise, and as a medium for art. While the syntax occasionally drifts beyond the concentration of all but the most dedicated of readers, and the essays might benefit from some clearer statement of authorial conclusion or commitment, the content is well worth studying at length. Here is a text that points directly to the investment made by specific Native families in the ways and values of Western consumer-capitalist art and then points directly to events that still serve the interests of what remains of "traditional" Native family and community. The comparative material brought to bear in the study of the NMAI is well chosen and far more useful than an essay focused solely on that single institution might have been. The description of developments at 'Ksan is also refreshing compared with the familiar tourist and market-oriented commentaries that usually pass as the "history" of this particular Indigenous "school." The last chapter on the uses of the internet relative to Native art could easily have provided substance for a book in itself and heralds a phase of art production, exhibition, and marketing that, already well past its beginnings, casts an aura of nostalgia over the pre-digital era multicultural art world.

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Kira Van Deusen, *Kiviuq: An Inuit Hero and His Siberian Cousins*. Montreal & Kingston: McGill-Queen's University Press, 2009. 393 pages. ISBN 9780773535008. $32.95 pbk.

I first saw John Houston's film, *Kiviuq*, at the Upirnivik outpost camp (about 80 km outside of Pangnirtung, Nunavut) with Lypa Pitseolak. Houston had sent a DVD copy to Lypa as they were old friends and

collaborators, working together on Houston' s film, *Nuliajuq*. It was hard for me to follow the film as I tried to deal with the variety of Inuktitut dialects in the film, the English subtitles, and Lypa's continuous commentary all at the same time. Lypa had been telling me the story of Kiviuq over my last two visits and so far we had only reached the second episode. Lypa was not happy with Houston's film: he felt the film lost much of the rich detail of the story, and he felt that Houston included many narratives as part of the Kiviuq story that did not belong there.

Kira Van Deusen traveled with Houston as he made the film, interviewing forty elders, and this book represents her recording and understanding of this complex story which is the longest and most elaborate "traditional" Inuit narrative. It concerns the adventures of the hero Kiviuq as he travels about meeting various characters and overcoming the challenges they pose. Unlike in the *Odyssey*, Kiviuq never returns home but eventually ends up in the South where he presumably still lives today.

There are three real strengths with this book. First, Van Deusen recognizes that not all of the narrative segments are included in all the versions of the story – reflecting Lypa's major criticism. The book includes discussion of the variants, especially the differing versions told by the forty elders who participated in this project. Van Deusen incorporates a considerable number of interpretations from the elders, including their disagreements, alongside her own. This is the second strength, as we are actually able to see the elders interpreting their own material. The third strength of the book is the alternate "Siberian Cousins" chapters where Van Deusen brings in her own research on Siberian storytelling as a comparison for interpreting and understanding the Inuit material.

Van Deusen shows considerable familiarity with the historical ethnographic literature on the Inuit, and includes the versions collected earlier by anthropologists in her discussions. However, she does not seem to be as familiar with the interpretive analysis of Inuit material. Much of her discussion and many of the puzzles she explores are well known and resolved within this literature. I was pleased to see her reference Bernard Saladin d'Anglure's recent *Être et renaître Inuit: Homme, femme ou chamane* (Montreal: Gallimard, 2006) but she rarely uses any of his conclusions to clarify some of the problems in the text. While Saladin d'Anglure does not discuss the Kiviuq story, he does deal with many of the episodes included as part of the Kiviuq narrative here. Van Deusen correctly concludes that the Kiviuq narrative is largely about shamanism, but she does not use the extensive contemporary discussion about Inuit shamanism to bring out its distinctive features, especially in relation to the rich Siberian material she includes.

The comparisons to Siberia are also weak. Van Deusen looks for

similarities largely in the motifs and short narratives. Levi-Strauss long ago demonstrated that as narratives cross cultural boundaries their correlations are reversed and the oppositions weakened. Even if one does not agree with Levi-Strauss, it would seem evident that stories are going to transform as they move from one culture to another and we cannot expect the kinds of similarities that Van Deusen is looking for. Indeed, the remarkable similarities of the Swan Maiden/Goose Wife stories (287-326) over such a large area would seem to require explanation rather than acceptance. Part of the problem might be that Van Deusen is missing the critical linking narratives from Western Alaskan Yup'ik (Ann Fiennup-Riordan, *Boundaries and Passages*, Norman: University of Oklahoma Press, 1994) and Inupiat (Tom Lowenstein, *Ancient Land, Sacred Whale*, New York: Farrar, Strauss and Giroux, 1994).

Despite these limitations it is a true delight to see Van Deusen venture into the presentation and analysis of this important and neglected Inuit narrative. For too long scholars have avoided the close reading of Indigenous stories, where there is so much for Indigenous and non-Indigenous alike to learn.

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Frances Widdowson and Albert Howard, *Disrobing the Aboriginal Industry: The Deception Behind Indigenous Cultural Preservation*. Montreal: McGill-Queen's University Press, 2008. 330 pages. ISBN 978-0-7735-3421-6. $29.95 pbk.

Using lessons learned from the well known European children's tale, "The Emperor's New Clothes," Widdowson and Howard set about to demonstrate the nakedness of Indigenous peoples' demands in Canada. *Disrobing the Aboriginal Industry* attempts to delve into questions concerning the demands, finances, agendas, and politics which drive the Indigenous movement. According to the authors, the Aboriginal Industry is being driven by non-Indigenous forces—clergy, lawyers, consultants, and anthropologists—whom they represent as parasites feeding on Canadian taxpayer dollars. These "parasites" are in turn supported by either naive Aboriginal leaders or Aboriginal charlatans. Most curiously, the authors clearly give the impression that those who are to blame

for the creation and longevity of the Aboriginal Industry are those working for or on behalf of the Indians – government-hired parasites are implicitly excluded. Land claims, economic development, language preservation, traditional knowledge, and self-government are portrayed as false gods created in an effort to further industrial goals at the expense of poverty-stricken Indians living on reserves or in urban areas. The authors represent all efforts to forward Indigenous people in Canada as failures or misguided efforts that do not prepare Natives to enter the modern world.

Widdowson and Howard are true liberal individualists who sincerely believe in the legacy of Enlightenment thought. For the authors, the only way to understand the world is through the god-like lens of objectivity created by the Western academy and supported by all its forms of knowledge. Thus, the authors are disciples of cultural evolution, which defines Indigenous people and their cultures as primitive, based on their lack of technological and societal advancement in comparison to other societies (European, read British) around the globe. From this assumption, for instance, the authors reject efforts to maintain and revitalize Indigenous languages as foolish attempts to artificially maintain primitive forms of communication. Aboriginal spiritual beliefs (animism) are likewise seen as inappropriate relics of the Indians' past that will not sustain community or individuals in the modern world. The cultural evolutionary model also leads the authors to reject traditional knowledge as unquantifiable and as pseudo-science; although they do point out that often the appeal to traditional knowledge is used to reject all other non-Indigenous forms of knowledge, particularly in medical and environmental discussions. The authors reject traditional knowledge as unscientific because it cannot be quantified by Western science and its "charlatan" practitioners will not allow it to be examined by outsiders since these practitioners wrap all discussions in the blanket of "spiritual" or "sacred." Essentially, Widdowson and Howard argue that many of the problems in Indigenous communities today are a direct link to or a holdover from their primitive past, yet they regularly fail to take into consideration hundreds of years of interactions with a supposedly superior culture. The authors downplay or dismiss the racism of the past and its effects through their "let's move on" style of argument. This stance, fairly common among Canadians, provides a new vigor to the continued discrimination and racism experienced by Native peoples across Canada.

Widdowson and Howard also frequently confront potential criticism that their volume is racist. Yet some of their lengthy digressions create a hole in their own self-assured argument that they are not racist but merely exposing a fraud being perpetrated on the Canadian public. This is un-

fortunate because the authors do expose, albeit in a diatribe, some serious problems within the "Aboriginal Industry." They note, for instance, how terms such as "spiritual," "sacred," and "Indigenous knowledge" are used to stymie discourse about various issues in Aboriginal communities: the corruption prevalent in some Aboriginal organizations, the lack of accountability in band offices, the way success is defined or not defined when it comes to Aboriginal programming, the lengthy process for land claims, and the lip service paid to Aboriginal women's and children's rights by the male-dominated leadership. Yet the intricate and myriad connections between colonialism, economics, governmental policies, legislation, and individual power politics in regard to these issues are left unexplored. Even though Widdowson and Howard rightly point out that political corruption, the apparent acceptance of the abuse of women and children, poor education, and lackluster efforts at economic development are hurting communities, unfortunately, their discussion of these issues is stymied in turn by their efforts to blame all on the remnants of primitive cultural traits as well as a non-Indigenous led Industry that is exploiting the situation for its own benefit. For instance, the discussion of land claims is represented as a way to funnel money to lawyers and researchers, such as anthropologists, to the detriment of the Indigenous and Canadian people. Land claims are seen as based on false premises and as playing into Indigenous egos and the desire for a quick buck (they compare cash payouts from land claims to lottery wins). Sadly, while the authors see treaties as simple legal documents written in the form of the day that contain misleading language (words that hint at a recognition of Aboriginal sovereignty), Widdowson and Howard fail to see as legitimate the efforts of Native people to hold Canada responsible for violating those legal documents. The authors, as is typical throughout their book, miss an opportunity to delve deep into the origins of the Aboriginal Industry, its benefits, and its drawbacks.

In the end, Widdowson and Howard do raise, albeit badly, key questions concerning the Aboriginal Industry. Their examination, however, is tinged with propaganda and voices from the Canadian right who call for assimilation, elimination of reserves, and reduction of taxpayer funding to any Aboriginal initiatives that do not fit within an assimilationist agenda. Simply, the authors are calling for the elimination of what they determine are the key remaining aspects of primitive Aboriginal culture that block efforts to modernize Indigenous society. This message is cast under the cultural evolutionist argument that cultures, languages, and groups of people who retain primitive traits will and must become extinct when confronted by an advanced civilization. The authors and the monograph sit at the right end of the political spectrum, directly across from those

individuals—Aboriginal and non-Aboriginal—who reject everything Western in the name of Indigenous culture, knowledge, and survival.

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S. E. Wilmer (ed.), *Native American Performance and Representation*. Tucson: University of Arizona Press, 2009. 296 pages. ISBN 978-0-8165-2646-8. $49.95 hardcover.

This book is highly recommended to academic libraries for its content, the diverse perspectives of the contributors, multiple examples illuminating the issues, and numerous uses of the material.

The content of this book focuses on past and present artistic expression in Indigenous populations in Canada and the United States. There are four main sections to the text: the evolution of dance, performance and traditional stories; the body in performance; dramatic representations; and film stereotypes. Historical ties to the political landscape and critical attention to abuses of First Nations women are noted throughout the text. While published in the US, this book contains plentiful reference to the Canadian experience. Authors' notes, contributors' biographical information, and an index are included.

The wide-ranging backgrounds of the contributors allow them to offer diverse perspectives on the topics. Some authors are academic researchers while others are performing artists. There is a mixture of both Aboriginal and non-Aboriginal voices. Some contributors hale from North America, while others reside in Europe. The research paradigms represented and the descriptive texts used to discuss controversial issues such as rape as a metaphor in creative arts are likewise diverse.

The text examines multiple creative works related to Indigenous people in Canada and the US. The works cited include plays, movies, television shows, dance and poetry. The examples illuminate evolving cultural practices and expressions that can entertain as well as propagate culture, such as the saving of traditional Kluskap stories.

This compilation of essays is well suited for academic research in Indigenous Fine Arts programs, but in spite of its scholarly writing style, it should be of interest to any reader striving to understand historical issues of social justice and evolving artistic expression in Indigenous

societies in Canada and the US. Other academic departments that might benefit from the content would be women's studies, gender studies, diversity/cultural studies, as well as film and library science programs interested in studying stereotypes in Indigenous People's creative works. The multiplicity of examples also provide historical documentation about and homage to people and institutions instrumental in propagating Indigenous fine arts movements and performances. This book is highly recommended.

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Pamela Wilson and Michelle Stewart (eds.), *Global Indigenous Media: Cultures, Poetics, and Politics*. Durham, NC: Duke University Press, 2008. 376 pages. ISBN 13 978-0-8223-4308-0. $24.95 pbk.

Global Indigenous Media: Cultures, Poetics, and Politics is a timely, interdisciplinary collection which looks at Indigenous self-representation in the current context of new media and globalization. Acknowledging that mass-produced images and messages have long represented the values and institutional structures of empire, this book gives voice to those who have been silenced by mainstream media. This inspiring collection of essays examines the various ways Indigenous peoples are setting their own cultural and political agendas by mobilizing media to serve their communities' best interests. The focus is Indigenous media itself – which the editors loosely define as "forms of media expression conceptualized, produced, and/or created by Indigenous peoples across the globe."

The book is organized into four very readable sections. "From Poetics to Politics: Indigenous Media Aesthetics and Style" looks at the aesthetics of Indigenous media like film, video and animation rooted in their "cultural specific histories." The second section, "Indigenous Activism, Advocacy, and Empowerment through Media" looks at the role played by media in cultural and political struggles such as protecting Indigenous knowledge, self-determination, and advocacy. The third section, "Cultural Identity, Preservation, and Community Building through Media" explores community-based Indigenous media projects and the role

they play in preserving and maintaining cultural identity. The fourth and final section, "New Technologies, Timeless Knowledges: Digital and Interactive Media" looks at new media and the interplay between them and traditional forms of knowing.

The chapters delve into examples from the Indigenous peoples of Mexico, Colombia, Canada, the United States, Finland, Russia, Wales, Burma (Myanmar), Australia, and New Zealand and include examples from Indigenous uses of film, video, radio, television, CD-ROMs, and the internet. The "global" claim of the title is ambitious, as the book must by necessity exclude important work happening someplace. Unfortunately for this collection, that is the whole of Africa, India, and China. While perhaps the greatest limitation of the book, the editors acknowledge this glaring absence themselves and say they hope to inspire future work that will include the areas overlooked here.

Indigenous media cross disciplinary boundaries as they bring local realities to a potentially global stage. As the editors write in the introduction, "In a world where perhaps no culture can hope to enjoy total isolation and autonomy, Indigenous media suggest a way to recognize and nurture local cultural distinctiveness while supplying resources for transnational affiliation" (31). The editors have done a marvelous job of demonstrating how this theme is articulated from diverse regions, peoples, producers, and forms of media. For this reason, scholars of Aboriginal/Indigenous/Native American studies, communication and media studies, anthropology, cultural studies, linguistics, political science, journalism, and sociology to name just a few, will find this book deepens their knowledge of Indigenous media and their role in supporting, expressing and even remaking Indigenous culture, identity and life today.

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