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leveraging governmental support, thus creating resource management policies that are in line with tribal as well as public interests. Diver tells us that these co-management plans can literally change the playing field for tribes and transform the face of resource management as we know it today. Diver hopes that the success of groups such as CRITFC can inspire other indigenous people to take steps in this direction as well. In her conclusion, Marianne Elizabeth Lien reminds us that human intervention in the life cycle of the salmon has forever changed this species and created a relationship that is both interdependent and potentially precarious. Lien writes that this collective future between salmon and humans, what she calls the “salmon-human nexus,” is a challenge that will take us far into the future with many lessons to be learned along the way (252).

With beautiful color plates and outstanding scholarship, this volume is especially recommended for its emphasis on how the historical relationships between commercial fishing, resource conservation, energy development, and international politics influence indigenous sovereignty issues and impact decision making among Native people today. Of particular interest is the proposed concept of a significant “double movement” that researchers may have identified (xvi). This double movement is a possible correlation between loss of biodiversity of salmon and an increase in indigenous sovereignty as seen across the North Pacific rim. This inverse relationship begs for in-depth examination and when more understood, could have significant international policy implications for indigenous people across the globe.

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**Native Americans on Film: Conversations, Teaching, and Theory.** Edited by M. Elise Marubbio and Eric L. Buffalohead. Lexington: University Press of Kentucky, 2013. 398 pages. \$50.00 cloth.

Elise Marubbio and Eric Buffalohead’s edited volume *Native Americans on Film: Conversations, Teaching, and Theory* provides a comprehensive overview that attains exactly what it sets out to accomplish, that is, to provide “a resource guide for teachers, academics, students, and general readers” on recent trends, theories, and personalities involved in contemporary Native American film (361). This volume is one of several recent works on the topic of North American indigenous film and visual media, including Randy Lewis’ *Navajo Talking Picture* (2012), Michelle Rajeha’s *Reservation Reelism* (2010), and Denise Cummings’ edited volume *Visualities* (2011). However, Marubbio and

Buffalohead's approach is unique in that it seeks to bring together "Indigenous and non-Indigenous scholars and filmmakers whose theoretical ideas, pedagogical strategies, and lived experiences underscore the diversity of thought across critical and artistic production in the field" (21). Blending interviews with filmmakers and providing a range of scholarly analysis, it offers readers its own parallax effect to engagements with Native film. The diversity of voices and perspectives presented is a major strength of the book, and this approach allows for important questions about the histories, nature, and contexts of contemporary Native American cinema to be pondered and explored.

The volume is divided into three main parts that are meant to be in dialogue: "Theoretical Conversations," "Pedagogical Conversations," and "Conversations with Filmmakers." Indeed, there are more synergies and subtle intertextual links across sections, rather than within them, and the conversational links are not always explicit, forcing active engagement with the texts. This intentional structure is, however, not unwelcome. While firmly grounded in an interdisciplinary approach to Native American studies, the specific concerns of cultural studies and film and media studies resonate most prominently, such as audience reception, film as text, and the persistence of filmic stereotypes. Notable omissions to the introductory framing include ethnographic and anthropological approaches to indigenous film, a puzzling oversight especially given the foundational and growing body of work in the field. However, the book does use a variety of ways to present critical issues: What constitutes Native film and what is its purpose? Who is a Native filmmaker? Who gets to decide? Such questions are raised, answered, and reformulated throughout the volume's fifteen chapters. The contributors also provide useful strategies for educators wanting to utilize and contextualize indigenous films for a variety of pedagogical outcomes.

For example, Carole Gerster's chapter "Native Resistance to Hollywood's Persistence of Vision" is a thoughtful take on how to teach representation and critical thinking through particular Native films, and presents the basic theoretical concepts aligned with specific filmic examples and pedagogical strategies. Likewise, Amy Corbin offers a textual analysis of Sherman Alexie's *The Business of Fancy Dancing* (2002), deftly engaging positionality as "tourism" and contrasting emic and etic readings of film. And Angelica Lawson shows, for example, how Sandra Osawa's *On and Off the Res' with Charlie Hill* (2000) can be used to teach appropriation and commodification. While as a whole the book is not intended to review the long history of Hollywood stereotypes per se, chapters such as these do discuss or allude to histories of appropriation and misrepresentation, provide specific filmic and historical examples, and illustrate the ways in which Native filmmakers engage—and educators can counter—such obfuscating stereotypes.

The volume is at its best with detailed film synopses, close readings, and interpretations of specific films, and most significantly, the conversations and interviews with Native filmmakers that constitute the bulk of the book's final section. These conversations are at once intimate, reflexive, polished, and performative, reflecting both the inherent tensions in the lived experiences of Native filmmakers and their own expertise in self-representation across modalities. They are also the most enlightening chapters, raising questions of the political economy of indigenous film, for example, with multiple mentions of the Sundance Institute as both a venue and a funder. Likewise, Randy Redroad, Sterlin Harjo, and Blackhorse Lowe each challenge the very notion of "Native filmmaker" or the very notion of indigenous film, echoing Houston Wood's earlier theoretical chapter debunking the essentializing myths that often frame analyses of Native film. Shelley Niro, on the other hand, has a defined goal and definition for indigenous media makers: "You have to be filled with a powerful mission basically to right the wrongs that have been done to us. . . . When you do this and you have this powerful feeling, then you can call yourself an American Indian filmmaker" (321). Such heteroglossia is representative of both the volume and the topic itself.

The book's shortcomings are perhaps subjective, and will depend upon the needs and expectations of its intended audiences. As a work reflexive of film studies, it (re)creates canonical interpretations of important films and "seminal" filmmakers. Perhaps expectedly, there is recurring discussion of Chris Eyre's *Smoke Signals* (1998), Alexie's *Fancydancing*, and the works of Sandra Osawa and Shelley Niro, both also interviewed in the book. The inherent danger is that in a mediascape often dependent upon scholars and non-Native audiences for validation, funding, and circulation, some Native filmic voices are not heard and their productions are not venerated. Of course this problem is not unique to this volume or its contributors, but the book fails to address it satisfactorily. This is also exacerbated by the auteur-based approach of many of the chapters, the sometimes-uncritical laudations, and by the editorial selection of interviewees. Notably, Beverly Singer's contribution "The Dirt Roads of Consciousness" overcomes this conundrum by linking her own personal narrative as a once-emerging filmmaker to the personal and pedagogical value of relatively unknown short films by Dustinn Craig (Apache/Navajo) and Melissa Henry (Navajo).

Several of the contributions have appeared elsewhere, including Sam Pack's audience reception study with a Navajo family and Michelle H. Rajeha's critical analysis of Flaherty's *Nanook of the North* (1922) and Zacharias Kunuk's *Atanarjuat* (2002) through the lens of visual sovereignty. However, their inclusion in the volume allows readers to make their own intertextual connections with, for example, Carla Taunton's exposition of sovereignty and activism

through the visual works of Dana Claxton (Lakota). On a theoretical note, scant attention is paid to the political or social economy of this crucial cultural form, such as the hastening divergence between well-funded Canadian (or New Zealand) Aboriginal productions and the more financially marginalized US Native film scene. There is also relatively little attention paid to indigenous documentary films beyond those of Alanis Obomsawin and Sandra Osawa whose work, while groundbreaking in many ways, does not begin to represent the body of work by Native documentarians. However, Jennifer A. Machiorlatti's interview with Mona Smith (Dakota) is a poignant look at the multiplatform, community-based visual documentary that is quickly emerging as a future direction for indigenous filmmakers.

Overall the volume is a useful and welcomed addition to the growing literature and will prove to be invaluable as a resource for research. As a somewhat selective overview of the field, its usefulness in courses will depend upon the expertise and interests of the instructor and the breadth and nature of other classroom materials. It necessitates classroom engagement with specific films, which some will find either very helpful or quite limiting. The structure of the work certainly lends itself to using a selection of the readings in a multitude of ways, a very productive way to include such a good resource in classes. Students will love the more candid filmmaker conversations and interviews. Reading the interviews makes one wish that more scholars would pay attention to what indigenous filmmakers are saying. In sum, this thoughtful collection will prompt more lively, reflexive, and critical dialogue among academics, filmmakers, and global audiences from a variety of backgrounds with divergent expectations about Native American auteurs and films.

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**Native Performers in Wild West Shows: From Buffalo Bill to Euro Disney.** By Linda Scarangella McNenly. Norman: University of Oklahoma Press, 2012. 272 pages. \$34.95 cloth.

In *Native Performers in Wild West Shows*, Linda Scarangella McNenly offers a poignant analysis of Native American agency in Wild West show performances. McNenly engages practice theory and performance theory to analyze how Native American performers from the twentieth century to the present have negotiated power and demonstrated intention. McNenly argues that Wild West shows functioned as contact zones between Western and Native American cultural influences. Although these encounters between Native