

Euro-American is a racial term that includes only people of European descent and ignores those members of the American/Canadian culture who were not, such as the Japanese-American photographer Frank Matsura, who, as the only photographer in Okanagon, Washington in the early twentieth century, photographed members of the local Native communities.

Showing how the film was molded by both Curtis and the Kwakwaka'wakw, *Return to the Land of the Head Hunters* successfully redirects Curtis scholarship. As Smith summarizes in his afterword, "Behind every still image and every moving frame is the story of a complex negotiation. . . . and as we begin to understand the backstory to *Head Hunters*, we can see for the first time just how nuanced and complex these artificially frozen moments actually were, and how much they can teach us" (362).

Nicolette Bromberg
University of Washington

Settler Common Sense: Queerness and Everyday Colonialism in the American Renaissance. By Mark Rifkin. Minneapolis: University of Minnesota Press, 2014. 320 pages. \$75.00 cloth; \$25.00 paper; \$112.50 electronic.

Exploring the ways in which everyday life is shaped by and through settler colonialism, Mark Rifkin's *Settler Common Sense: Queerness and Everyday Colonialism in the American Renaissance* provides an opportunity to question how attachments to settler colonialism and the erasure of Native peoples and sovereignties in the Americas shape the everyday experiences of non-Native selfhood and inhabitation. The volume also examines what kinds of (queer) imaginings are possible when settlerhood remains so deeply naturalized within everyday life. Long overdue, Rifkin's work makes significant scholarly contributions to the fields of American studies, settler colonial studies, critical indigenous studies, literary studies, and queer studies by providing avenues to consider how settler colonialism—involving the processes through which Native peoples and lands become violently erased and assimilated—continues to shape the everyday life of non-Natives.

Rifkin critically reads literary works such as Nathaniel Hawthorne's *House of The Seven Gables*, David Thoreau's *Walden*, and Herman Melville's *Pierre* to illustrate the everyday attachments non-Natives (individually and collectively) have to "place, personhood, and belonging," and shows how these are redeployed through scripts that naturalize settler sovereignty and belonging (15). These literary works act as cultural texts of their (queer) time insofar as they provide "queer critiques of the state," which act to naturalize "state-sanctioned projects of speculation, consumption, and exploitation" (xviii). As a result, these texts become the primary means for Rifkin to uncover how settler colonialism continues to shape historical and contemporary imaginations, in that the violence of settler sovereignty and the everyday power of settler colonialism work to become unquestioned norms, especially within queer critiques of heteronormativity and kinship. Instead of reading these texts to determine how Native peoples

and sovereignties are and have been imagined and represented, Rifkin's work addresses how the violence of settler colonialism and its processes become naturalized within imaginings of a queer futurity. Rifkin's analyses uncover how the quotidian nature of settlement and the investments in settler colonialism must be brought to the surface and no longer remain unquestioned and unseen.

Yet while these particular texts help Rifkin to consider the limitations of *queer* critiques, the analytical referent of settler colonialism remains centralized. While such a focus provides avenues to deeply theorize the extent to which settlement remains naturalized within the everyday life of non-Natives, it has the potential to erase other processes and practices that may be occurring simultaneously, such as white supremacy. What would it mean to theorize *settler common sense* among white non-Natives? How do processes and practices of white racism interlock with settler colonialism to ensure that white settlerhood is naturalized? How might the (queer) critiques offered in the texts reinscribe the normativity of whiteness? Providing an analysis of the white racism found prevalent within settler colonialism might prove useful, especially in an exploration of the making and maintenance of the Americas as a place founded upon white settlement.

That said, Rifkin's book is a must-read. The critical analysis and close readings of each of the chosen texts are outstanding. Indeed, the significant contribution of Rifkin's work is that it maps precisely a much-needed methodological shift away from the desire of researchers to ethnographically entrap Native peoples within their own scholarly pursuits for social justice and decolonization. Instead, Rifkin places the non-Native at the center of this scholarly examination and exposes how settler colonialism is naturalized within the canonical (queer) writings of Hawthorne, Thoreau, and Melville. As Rifkin contends, a "critical engagement with writing produced in and about the United States . . . serves as an important scholarly site for engaging with the meaning and consequences of the centrality of settlement to the ongoing existence of the U.S. nation-state" (3). Thus, non-Natives become and remain the objects of study in Rifkin's work so that the "everyday phenomenology of settlement" can be exposed (5).

Rifkin's work showcases how *queer* critiques can be invested in the normativity of nation building, and encourages alliances amongst non-Native queers and Native peoples to disrupt the everydayness of settlement in the Americas. For Rifkin, "queering settler common sense might entail examining how relations, inclinations, imaginings, [and] formations that might be collated as 'queer' do not inherently escape the orbit of the continuing U.S. imperial absorption of Native peoples and territories" (192). Thus, Rifkin's scholarly contribution easily extends beyond literary scholarship as it provides interdisciplinary social scientists and ethnographers yet another important avenue to direct criticism and critique at (queer) non-Native belonging and the naturalness of settler colonialism within everyday life.

Cameron Greensmith
Queen's University