

other scholars to take new notice of the familiar narratives we tell about United States expansion in the Old Northwest during the early decades of the republic.

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California Mission Landscapes: Race, Memory, and the Politics of Heritage. By Elizabeth Kryder-Reid. Minneapolis: University of Minnesota Press, 2016. 355 pages. \$122.50 cloth; \$35.00 paper.

California Mission Landscapes is a welcome and thought-provoking new perspective on California's colonial missions. Elizabeth Kryder-Reid rises to the challenge of exploring the many interests, complex meanings, and multifaceted histories attached to the twenty-one Alta California missions. In doing so, the author weaves a compelling narrative of missions as places of ongoing history, venues of critical reflection, and as public heritage sites, spaces with the capacity for action and decolonization.

Four chapters form the core of the book and separately examine "Colonial Mission Landscapes" (chapter 1), and in the following chapters, the ways heritage is invented—or "a specific perception and use of the past that imply connection or belonging and that are inextricable from structures of power and social inequalities" (23, chapter 2), cultivated (chapter 3), and consumed (chapter 4), all in the context of California's missions. The preface and introduction outline the theoretical framing for the book, which explores mission gardens as "potent ideological spaces" (11) for examining the histories of those who participated in the missions, as well as the fabrications, commemorations, and erasures inscribed on mission landscapes. More than exposé, however, one forward-thinking aspect of the book is to see missions as sites of conscience and to use "the power of historicizing the origins and practices of injustice and deploying historic sites to spur dialogue about human and civil rights issues" (xi).

Chapter 2 traces the development of mission gardens since the late 1800s and the role of landscape design in materializing and romanticizing colonial narratives. An appendix further lists plants appearing in mission gardens that helped invent heritage and invite preservation efforts. Focusing on five missions—Santa Barbara, San Fernando, San Juan Capistrano, San Gabriel, and San Antonio de Pala—chapter 2 further addresses the various religious, state, and Native American interests that determined how mission landscapes were differently restored and memorialized. In chapter 3, the author focuses on the aestheticization of mission landscapes and the rich "visual vocabulary" (145)—photographs, postcards, paintings, souvenirs, and the like—that celebrate and sanitize colonialism. Chapter 4 addresses the dynamic and "complex interplay of space, narrative, and visitor experience" (193). Here, Kryder-Reid inspects the spatial practices deployed at missions and the embodied experience of visiting these heritage sites. Mission preservation and interpretation decisions are certainly enmeshed in the politics of the present. Their mutability, the author observes, also make them active sites of Native assertion and spaces for "performing indigeneity" (204).

A concluding chapter discusses the challenges and possibilities of heritage practice within mission settings and further explores missions as possible “Third Spaces” for bringing diverse histories and narratives into conversation, upending dominant colonial narratives, and reconciliation. This particular chapter bursts with ideas and opens the discussion of missions to consider the potential benefits of community-based participatory research, decolonizing methodologies, co-curation practices, and other forms of power-sharing. Kryder-Reid also notes the problem of uncritically removing contentious interpretation from a mission without fully realizing why some information might be controversial in the first place.

The remainder of this review highlights two key strengths of the book. First, Kryder-Reid’s focus on landscape is an especially instructive perspective and important starting point for readers to consider the multiple histories attached to missions, as well as “those histories’ underlying ideologies” (17). A well-entrenched “mission as garden” (18) metaphor and scholarly and public fascination with extant architecture silenced alternative views of mission landscapes as “heterotopic” (70) Third Spaces. This novel understanding holds great promise for an improved and more earnest acknowledgment of the ways California Indians participated in missions creatively and often on their own terms as hosts to colonial interlopers.

A useful analytical tool, “landscape” (*landschaft*) is also a western concept that can conceal indigenous conceptions of space and scale. Tall adobe buildings were certainly new additions to the landscapes of California and the architectural repertoires of California Indians; yet, for them, scale, power, and prominence were likely measured in other ways. “Human-built precedent” (59) can, in fact, be seen in the knowledge required to design other objects, among them ocean-going watercraft, intricately-woven baskets, and the expertise needed to craft many millions of diminutive shell beads for money and ornaments. To be able to even consider cultural differences in the organization and perception of space speaks to the book’s second strength: acknowledging different epistemologies in the interpretation of missions, or the ways people from different cultural backgrounds know and experience the world around them.

As polysemous spaces then and now, inclusive interpretation and participation by diverse audiences should continue to be the goal at California missions. Additionally, while yet another generation of California schoolchildren produce mission models—“the most prevalent and long-standing” method of valorizing a colonial past (116)—the book encourages serious reflection on the future of heritage practice at missions. One wonders what challenges to inclusivity, culturally sensitive interpretation, and the author’s humanist approach to history are posed by the mass-marketing of mission model kits and the proliferation of digital media (e.g., virtual video tours of missions available on the Internet). How might other interpretive approaches perpetuate inaccurate or preferential histories offsite and undermine efforts made at missions?

Put simply, “memory matters” (ix), and Kryder-Reid’s thoughtful analysis successfully reframes colonial missions as venues to investigate this truism to its fullest and most intimate and complex ends. For 150 years, California missions have captured the attention of writers, artists, tourists, elected officials, and entire fourth grade classrooms that craft (or now purchase and assemble) mission models, landscape architects,

botanists, historians, and archaeologists, as well as the people who continue to pray at them, manage, and interpret them to park visitors, and those who contest the violent colonial histories associated with missions and their very presence in the homelands of California Indians. In the wake of the 2015 canonization of Father Junípero Serra—and in sharp contrast to longstanding and polarized views of missions as places to be celebrated or abhorred—*California Mission Landscapes* traces a refreshing and compelling path forward. Theoretically informed and sure to appeal to mission scholars, the book is also highly approachable and recommended reading for anyone who teaches, researches, interprets, or visits California missions.

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Colonized through Art: American Indian Schools and Art Education, 1889–1915. By Marinella Lentis. Lincoln: University of Nebraska Press, 2017. 450 pages. \$65.00 cloth.

As a topic of high interest in the history of American Indian and white relations, Indian schools continue to educate. Policy, curricular, and institutional studies; faculty and student biographies; living conditions, health, and mortality; discipline, abuse, and cultural extinction; sports, as well as music: all have been profiled in recent book publications. Joining this catalog of worthy subjects, *Colonized through Art* delivers a comprehensive examination of an important aspect of student life while shedding new understanding on the people, philosophies, policies, and programs that impacted American Indian education between 1889 and 1915.

Sadly, as is so often the case with Indian school investigations, the findings are not easy to tell or hear. Marinella Lentis, an independent researcher specializing in historical Native arts and education, expertly and methodically reveals that, utilizing art instruction for their own purposes, the officials in charge of these federally operated institutions produced deleterious effects. “Because it sought to change American Indians’ ways of seeing and thinking from their core, art education was a textbook example of cultural hegemony,” Lentis concludes. “The teachings proposed were not designed for the well-being of the students, for their humanity, or their intellectual growth, but rather to impose ideals and values that actually sought to limit their full human potential and confine it within Anglo-American prescribed boundaries.” In a lost opportunity to grow students’ self-worth and instill a strong sense of tribal cultural pride, art education instead served as “a tool to prepare Indian children for their roles as subservient and useful working-class citizens in American society” (310). Put another way, art education was an instrument of Native colonization.

The national government introduced art education into Indian schools as a curricular initiative of the 1890s, one strand in its assimilation policy and a shift that copied developments already underway in the public schools. To meet the demands of the rising industrial age, art was considered a means of lessening worker stress