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***Delegation*.** Artwork by Wendy Red Star. Contributions by Jordan Amirkhani et al. New York: Aperture and Documentary Arts, 2022. 284 pages. $65.00 hardcover.

The first comprehensive monograph of Apsáalooke (Crow) artist Wendy Red Star, *Delegation*, provides an examination of the artist's expansive oeuvre, one that includes photography, archival intervention, collage, and site-specific installation. Traversing the complexity of Indigenous history, Red Star employs irony and humor as a form of resistance and manifest resilience, a strategy prevalent in contemporary Native art. In addition to richly detailed images of artwork by Red Star, the monograph includes texts by collaborating authors. Notably, the volume centers the artwork itself, with the images of her work occupying a space of prominence within the monograph. The essays amplify the artwork rather than supersede it; words are not privileged over the images themselves. The organization of the book in this manner underscores the fundamental importance of voice. The volume includes an interview with the artist in addition to analyses of her work by essayists Julia Bryan-Wilson, Tiffany Midge, Jordan Amirkhani, and Annika K. Johnson. Underlining the importance of this monograph, its release coincided with a similarly titled 2022 solo exhibition of Red Star's work held in the Sargent's Daughters Gallery in New York.

In "Back to the Blanket," the first of the texts within the monograph, Red Star is interviewed by Josh T. Franco. Raised in a multicultural setting by an Anglo mother of Irish descent and an Apsáalooke father, Red Star inhabited the social sphere of the reservation when spending summers with her father and that of a town just outside of it when living with her mother. In the interview, the artist explained that it was during the pursuit of a bachelor of fine arts degree (with a minor in Native American studies) at Montana State University that Red Star experienced what she describes as a revelation. During this time, Red Star created *Interference* (2004), a series foundational to her current work, an artistic practice focusing on archival research. The artistic intervention was inspired by research she conducted on the Apsáalooke chief Sits in the Middle of the Land, who, in response to the United States government, asserted the boundaries of the Apsáalooke homeland, stating, "My home is where my tipi sits" (30). Erecting tipis throughout campus, the artist reclaimed the land of her people through artistic intervention. To that end, the tipis spoke directly to the forced displacement underlying all land-grant colleges. In the mixed-media piece *Medicine Crow* (2014), Red Star applied red ink to an archival photograph, outlining form and inscribing detail. The artist explained that the choice of red ink is meant to allude to the color used to correct errors, crimson marks on a shameful history. In *Medicine Crow*, the artist questions the authority of the photographer as well as photography's role in constructing and misrepresenting Indigenous identity. Naming is a form of power, and Red Star asserts that power.

During her years spent in graduate school at the University of California, Los Angeles, Red Star was encouraged to create artwork void of reference to her identity as an Apsáalooke woman. As Jordan Amirkhani explains in "Setting the Stage: Self-Portraits and the Politics of Looking," this period was one in which abstraction was privileged over identity art. Artwork referencing identity faced the accusation of being too didactic. In the series *Four Seasons* (2014), Red Star employed satire to deconstruct the stereotypical portrayal of Native Americans as being one with nature. Posed in artificial landscapes amidst kitsch, such as inflatable animals, the artist deconstructs this stereotype while simultaneously alluding to stagecraft. Effectively, in creating this visual reference, the series then deconstructs pervasive misconceptions about Native identity perpetuated through museum display, which is in itself a form of stagecraft. As a result, *Four Seasons* critiques the complicity of the museum in constructing Indigenous identity. Indigenous objects were conventionally displayed in natural history and anthropology museums rather than art museums, divorcing the cultural heritage items and artwork from the hands that created them. Fundamental to the construction of linear models of progress, museum display perpetuated and reinforced cultural hierarchy.

In "Our Side: Wendy Red Star's Material Conceptualism," Julia Bryan-Wilson writes that Red Star "approaches skin not only as a surface or façade but also as a screen of projection and a malleable, charged border between inside and outside"(39). In deconstructing this screen of projection, Red Star created the series *White Squaw* (2014), in which she reappropriated the image of a Native woman depicted on a series of pulp fiction covers. Shockingly, the covers, which featured offensive headlines with misogynistic and racist imagery, were printed as late as the nineties. Red Star left much of the covers intact, replacing the central image with that of herself, posed in a pan-Indian stereotyped Halloween costume. Tiffany Midge continues the analysis of *White Squaw* in "Fifty Shades of Buckskin: Satire as a Decolonizing Tool," explaining that the white squaw trope finds its origin in captivity narratives. Historically, such narratives served to justify violence against Indigenous tribes, and more specifically against Indigenous women, a subjugation further perpetuated through misogynistic imagery such as that found in the *White Squaw* book series.

In the last of the analytic essays, "The Indian Congress: Reconfiguring the Indigenous Archive," Annika K. Johnson describes the current artistic process of Red Star, a practice that has evolved from the role of photographer to that of an investigative archivist deconstructing image-making and its legacy. To conclude the textual contributions, poet Layli Long Soldier offers a collection of collaborative poems titled "Mosquitos: A Line through Grief," which encourages participation from the reader. In addition, messages collected from the installation *A Line through Grief* (2017) at the Wood Land School in Montreal are included, emphasizing the gravity of the issues Red Star addresses in her work.

Though *Delegation* will most readily appeal to those interested in contemporary art, the volume is also a compelling read for museum and archive professionals. The texts featured in the monograph have intersecting themes and revisit select works, offering multiple lenses through which to view the oeuvre of Red Star. This narrative

strategy ensures none of the contributing interpretations is privileged, a multivocal presentation that serves to emphasize the singular voice of Red Star.

The greatest strength of *Delegation* is Wendy Red Star herself. The monograph conveys the significance of the artist and her practice in an art world that has historically and contemporarily privileged white males. Ultimately, Red Star positions herself as a delegation of one, traversing and confronting colonial constructs through works that convey "an awareness of the colonial museum spaces on which they frequently convene" (213).

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