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American Indian Culture and Research Journal

Title

Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI. By Dean Rader.

Permalink

<https://escholarship.org/uc/item/5hq7n5zk>

Journal

American Indian Culture and Research Journal , 37(2)

ISSN

0161-6463

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Publication Date

2013-03-01

DOI

10.17953

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That this subject has not been explored before is dismaying, but Boulware has opened a door to continued research of this subject as well as the utilization of these identities in related projects. The monograph is an exceptional work, one that should be recommended to anyone involved in colonial or southern Native American history.

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Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI. By Dean Rader. Austin: University of Texas Press, 2011. 304 pages. \$29.95 paper; \$60.00 cloth.

The examination of Native American arts is perhaps one of the more challenging tasks for a scholar-author to undertake. The dynamics of each art genre, the articulation of the various complex histories, both Native and non-Native, the integration of the emerging art market in the twentieth century, the misunderstanding and stereotypes of Native American cultures leading to a preponderance of confusion and racism against American Indians, the problem of Western artistic analytical tools that negate cultural sensitivity expressed by the numerous American Indian artists, are but a few of the issues. Given these points, Dean Rader's *Engaged Resistance: American Indian Art, Literature and Film from Alcatraz to the NMAI* treads prophetically where eagles dare.

The book is a complex analysis of artistic works created by current Native American masters. Tackling genres from poetry and novels to film, public art to visual art, Rader utilizes a genre-bending technique defined within the practice maintained by these Native American masters. Rader deftly engages concepts of Western colonial resistance inaccurately forced upon the selected artists, thereby generating a stimulating text for the student of Native American studies, a casual reader, an art critic or historian, and Native American scholars.

Rader elects to engage his text as a fluid document. Chapters and subjects are able to cross-relate to each other in a conversational manner that follows a Native storytelling format. The text, therefore, is one that situates topics to be "in conversation with one another to create a cross-genre discourse of resistance, what I refer to as 'indigenous interdisciplinary'" (1–2). Conventional limitations are removed, allowing the works under examination to encompass their own necessary space and time. The text thereby allows readers to engage each section and topic as they see appropriate. This methodology of "genre bending" and "genre blending" becomes the backbone of this critical work (3). Native artistic modes of expression conceived beyond the limitations of colonialism are no longer captured within historic creative reservations. Rather, each work under review is able to speak not as a subaltern, but as a clear and articulate Native voice.

Beginning with the occupation of Alcatraz Island (1969–1971), Rader brings to light a number of images that, for many, may be their first viewing. Reading this occupation as an act of Native American cultural expression illuminates not only

the resistance to Western colonialization for the occupants and future generations, but also the “rhetorical resistance” that is embedded within documents, research, and conversations destined to follow (11). “Time is a hoop, circling back. Traditions are not just relics from history; they are active practices that draw on the power of language to effect change and put the world in right relation” (18). From this quote, one can firmly gather that Rader situates the narrative of the occupation of Alcatraz Island as stemming from a base of Native American philosophical knowledge that exists beyond historic Western gravitational polarities defined through time, space and location.

The analysis of selected works by Native American visual artist Jaune Quick-to-See Smith—alongside a critical reading of the public artworks from various American Indian artists such as Allen Houser, Thom Ross, Dan Namingha and Hock E Aye Vi (Edgar Heap of Birds)—equates to a dynamic review of Native American art that contests Western historical bonds. Rader deploys a technical methodology based on Native semiotics and dialogue to examine each of these works (64). It is within this arena that Rader employs his theory of mapping as a critical agent designed to emphasize the principle of “aesthetic activism” (50). Sovereignty, as Rader defines it through a complex borrowing of preestablished theories from Janice Gould, Robert Warrior, Gerald Vizenor, Mark Warhus and Linda Hogan, “is largely about self-determination, autonomy, and capability. . . . sovereignty means the ability of artists, writers, and filmmakers to tell their own stories in their own words, in their own language—whether that language is verbal or visual” (50). From here, the reader begins to grasp Rader’s understanding of semiotics, which he situates as an agent of resistance for American Indian artists. The “semiotics of resistance” presented vis-à-vis Rader’s analysis affords the reader an insight into the complex construction of Native identity (200). Where presumably fixed objects are actively deconstructed, a new breath is found. The blood-line of these works is recognized as pulsating actively through identity construction. Symbols are released from their restrictive reservations. Representations no longer are fixed, static icons. They actively engage their sociopolitical environments.

In his discussion of texts, Rader skillfully links together Native American authors whose writings erupt from the previously conceived fixed ground of literary analysis. Authors such as N. Scott Momaday, Louis Owens, Leslie Mormon Silko, David Treuer, Louise Erdrich, Esther Berlin, and Sherman Alexie, to name just a few, are provided an arena in which their works, whether novel or poem, speak through “tribalographies” (75–76) just as comfortably as they do metaphors in order to “keep Native cultural identity not simply intact, but also alive and vibrant and present” (125). Performing a careful reading of each work under review, Rader is able to expand upon W. E. B. Dubois’s theory of the “double consciousness” (78) and expand this into a theoretical “triple consciousness”—my term—that is bound together through “language, land and ontology” as a means to sculpt and represent the complexities of Native identity (78).

Likewise, in performing a critical reading of film, Rader does not allow the celluloid stereotypes of the past to cloud his analysis. Sidestepping the obvious and already well-established Native American films from the past, he challenges the contemporary Native films *Skins* (Chris Eyre, 2002) and *Naturally Native* (Jennifer Wynne Farmer and Valerie Red-Horse, 1998). In doing so, Rader is further able to recast an analysis

of gender issues, alcoholism, and blood quantum, as well as work to dispel American pop-cultural mythology regarding Native American identity.

Throughout the entire text Rader affords the reader an abundance of critical terms, both those that he has fashioned and others from notable Native and non-Native American scholars. Rader's application of these terms is a stimulating addition to one's critical lexicon. A thoroughly informative text with stunning images and details, *Engaged Resistance: American Indian Art, Literature and Film from Alcatraz to the NMAI* is a collection that far exceeds a traditional text dealing with Native American art. Rader is able to accomplish poetically what he gleans from the works he has selected to review. Turning the tables on Western ideology and manufactured Native American identity, this text functions in the "best aspects of Native orality, storytelling and poetic conversation[s]" (144). This work is, as Rader pens it, not an "either-or" text designed to fill academic libraries with staunch terms, definitions, and rhetorical discussions regarding contemporary Native American art (144). This text is one that is both a "mutable, compatible, and adaptable" tour-du-force and a scholarly companion reflecting the depths and importance of Native resistance realized within Native American expressive cultures and traditions (144-45).

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Jim Thorpe: A Biography. By William A. Cook. Jefferson: McFarland & Company, Inc., 2011. 232 pages. \$29.95 paper.

William A. Cook is a prolific Americanist whose forthright studies have not gained the critical attention they merit. Soon to come off the press is a pair of volumes certain to add to the candid cavalcade already available, both involving American heroes whose circumstances, Cook argues, demand revisiting. One centers on Ted Kluszewski, the major league baseball slugger whose mighty wallops have left him at the door of, but not in, the Cooperstown Hall of Fame. The other concerns air ace Charles Lindbergh and "The Crime of the Century," the world-famous Lindbergh kidnapping/murder case of 1932 for which Bruno Richard Hauptmann was executed four years later. Most recently published, however, is *Jim Thorpe: A Biography*, Cook's compact attempt "to fairly and accurately chronicle the life and times of Jim Thorpe, both on the field and in his personal life" (3), with special emphasis upon what he believes has thus far gained "superficial" attention, "his major league baseball career" (4).

Like "Big Klu" and "The Lone Eagle," mere mention of "Big Jim" sparks animated discussion. Americans galore bellow that the first baseman with the bulging biceps belongs with the best, even though his statistics earn him "a near-miss." Even more from the same nation clamor that Hauptmann deserved to lose his life, or that the German immigrant was shouting truth with his unending cries of innocence in the seizing and slaying of the infant son of the Hitler-sympathizing American aviator. The same genre claims Thorpe, a figure invariably sparking heated commentary. But Cook