for tourists, and as the ghosts of Kānaka Maoli, such as Ka'iulani, who continue to demand sovereignty and justice. The hegemony of settler colonialism, as Teves argues, can be momentarily arrested through the telling of stories, memory, witnessing, and physical movement (144). New realities can be brought to life through the ancestors producing, as Teves stated, "defiant possibilities" (144). The *kupuna* continue to shape the living world and compel us to think critically of the past and envision a future.

I enjoyed this chapter the most and yet felt as if it moved too fast and was perhaps restricted by being a chapter instead of a longer, independent piece. It felt integrated into the book and simultaneously outside of the book—out of sync in a performance of defiant indigeneity to not provide all that the reader may want. Perhaps it also felt this way because of the content which heavily relied on the *kupuna* who are integral to telling story, and whose existence is actively being erased and romanticized through settler colonialism and the tourist gaze. The reader is also part of the voyeuristic gaze of the ghost tour. Teves's ability to rein in the gaze of the reader is itself a form of defiant indigeneity—complicated due to her own positionality as Kānaka Maoli and an academic preyed upon by a tenure clock that both compels and coerces Indigenous people to publish "authentic" truth.

Defiant Indigeneity is a complicated telling of Kānaka Maoli performance. Teves provides an account of indigeneity through storytelling insistent on Native resurgence and life. She has crafted a book that stresses the complications and the messiness of authenticity and the performance of "aloha spirit" that can simultaneously be embraced and resisted. Each of her case studies demonstrates the ways in which Kānaka Maoli use cultural performance to embody survivance and futurity, rejecting the disappeared and inauthentic Native struggling to fend off death. The performances she analyzes are not always joyful; however, there is joy in reading through the ways she complicates contemporary Kānaka Maoli positionality and culture. Teves's primary contribution to the broader field of Native studies is her theorizing of "defiant indigeneity"which can be applied by other scholars in their demands for Native survivance that are not reliant on notions of authenticity, but instead embrace the messiness of lived experience and the work necessary to reproduce collective forms of indigeneity.

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Native but Foreign: Indigenous Immigrants and Refugees in the North American Borderlands. By Brenden W. Rensink. College Station: Texas A&M University Press, 2018. 304 pages. $40.00 cloth.

In North American history, Indigenous peoples' long-standing geographies of migration and place were frequently interrupted, divided, and bordered by invading empires and states. Whether it was European empires' largely unsuccessful efforts to reshape and restrict Native movements, or, backed by hegemonic violence, the more-thorough efforts of modern states to impose discrete boundaries, specifically demarcate lands,

and thoroughly divide the landscape, Natives found the geographical categories that ordered and shaped their lives radically altered, and their spatial possibilities increasingly limited and constrained.

Perhaps most fundamentally, the book explores the complexities arising from the contradiction between mobile and migrating Indian populations and the assumptions of settler states that tried to demarcate and regulate borders, while inventing simple social categories to go with them. *Native but Foreign* is a fine new study of three groups—the Crees and Chippewas of the United States-Canada borderlands, and the Yaquis of the United States-Mexico borderlands—whose lives crossed international borders imposed by settler states in the nineteenth and twentieth centuries. Continued ties to communities who stayed behind the border meant that these Indians' history remained culturally transnational even well after settlement of the legal questions at the heart of their experience.

Rensink's comparative study is meant to illuminate some of the salient experiences of these groups who, rather than moving *out* of the territory of the United States, instead moved *into it*, putting themselves in a situation where they neither fit the mold of typical immigrant populations nor that of typical Indian communities. At the heart of this book is the recognition that although their histories are very different, these groups shared the experience of living as Indigenous "foreigners" in the United States, negotiating their relationship to the federal government not just in terms of usual concerns about land, sovereignty, and policy, but also in terms of immigration, refugee status, threats of deportation, and the fundamental concerns about identity that their distinctive situation provoked.

In many ways the three groups had very different experiences, commencing with different chronologies of recognition: the Montana Cree and Chippewa were recognized by the federal government and granted reservation lands in 1916, while the Yaquis began to petition for recognition in 1975 and the Pascua Yaqui Tribe and reservation were made official in 1978. Indeed, the differences and commonalities in their experience is a great example of the power of comparative history found in this book. Rensink's account foregrounds the actions each borderland Native group took to "establish their transnational presence" in their respective lands (21). In addition to revealing inconsistencies in federal immigration policy across a long period of change, these stories reveal the differences between the Northern and Southern borderlands and the perceived differences between "Canadian" Indians and "Mexican" ones. Telling these stories brings the history of the Northern and Southern borderlands together, puts the specificities of the Indigenous experiences in sharp relief, and usefully illustrates their different trajectories.

The book starts with an examination of the deep roots of these groups' transnational histories. For both groups, border-crossing histories of the nineteenth and twentieth centuries grew out of long histories of mobility; in the case of the Chippewa and Cree, this includes a migration west from the Hudson Bay and Great Lakes centuries ago as well as migrations in the nineteenth century. As Cree and Chippewa traders and Yaqui miners traversed borderlands, they encountered prejudices on both sides of their respective borderlands that foreshadowed their later histories of exclusion and

prejudice, as well as the difficulties they would face in later migrations prompted by more urgent situations. For instance, beginning in the 1880s violence in Sonora pushed many Yaquis to take refuge in Arizona and Cree refugees fled to Montana in the wake of Louis Riel's 1885 rebellion. In both cases, these groups faced a precarious situation.

The heart of the book traces these different populations as they struggled to gain refugee status, avoid deportation, and achieve eventual recognition and their homelands on the United States side of the border—even as they fell through the cracks of both federal Indian and immigration policy. As Rensink puts it, "They were "foreign" Indians, and the United States did not have any mechanism with which to deal with them" (96). Haphazard policy combined with widely divergent economic prospects at this point separated the experiences of the groups. In the 1890s, Crees and Chippewas in Montana suffered without economic opportunity and faced deportation to Canada, although many quickly returned to Montana. Their persistent efforts allowed them to gain federal recognition and reservation land in the 1910s. Meanwhile, although Yaquis found work and better integration in Arizona, continuing Yaqui warfare in Mexico and general prejudice meant that they faced more extensive challenges, including possible deportation. Official recognition was gained much later.

The book is very well written, and eloquent in many passages. Rensink balances compelling and intimate narrative with his interpretive agenda, and that makes for a powerful read. The study is analytically powerful, illuminating specific life histories as well as the structures and policy contradictions that defined these two resilient groups' histories. A companion website, *www.nativebutforeign.org*, is another impressive feature of this book. Most notable here are expanded author's notes, often including useful, difficult-to-publish data such as census charts, as well as general summaries and further context about certain sources. For readers interested in comparative borderlands history, Indigenous history, and immigration history, Rensink's account will be essential. For readers of this journal in particular, the book offers important reflections on what indigeneity meant in the context of the history of mobile people, moving among different nation-states, and trying to negotiate both immigration and federal Indian law that had no specific place for them. Given the importance of borderlands and migration in the history of Indigenous peoples more generally, the book reveals insights that go well beyond these case studies in their implications for United States history.

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No Reservation: New York Contemporary Native American Art Movement. By David Bunn Martine. Edited by Jennifer Tromski; foreword by Ashton Dore. New York: American Indian Arts Inc., 2017. 259 pages. $29.95 paper.

In the mind of the average art viewer, it's probably still the case that images of Native American art are stereotypically limited to Santa Fe Indian Market, where mostly traditional artists sell their work to affluent white tourists wearing silver and turquoise.