

and increasing factory production. In the federal bureaucracy, art education attracted proponents in Commissioner of Indian Affairs Thomas J. Morgan and Superintendent of Indian Schools Estelle Reel. Morgan envisioned art education as augmenting manual and industrial training; Reel saw it as an enhancement for teaching more important subjects while arts and crafts could be sold to generate revenues. Although some officials embraced the attendant cultural preservation opportunities, many did not. Lentis, in comparing art education at two institutions, Albuquerque Indian School and Sherman Institute, uncovers an uneven implementation of education policy that was, surprisingly, predominantly based on the preferences of the local officials in charge. At world fairs and expositions, Indian Service personnel showcased exemplars of student art as evidence of program effectiveness, but art education waned in popularity by the first World War as the concept of total cultural eradication gave way to one of cultural accommodation and preservation.

A strength of *Colonized through Art* resonates in its sketches of student artists and the remarkable ways in which they interacted with their own cultures in an institutionalized environment frequently hostile to demonstrations of Indian lifeways. Often there is slight information available on the lives of these artists—perhaps just a name and tribal affiliation—but the artwork survives and continues to inspire in some of the photographic images reproduced in the volume. Equally compelling is the legacy of groundbreaking American Indian educators such as Angel DeCora. A Winnebago from Nebraska, DeCora taught at Carlisle Indian School in the early-twentieth century, having accepted the position of art teacher only after receiving assurances that she “shall not be expected to teach in the white man’s way, but shall be given complete liberty to develop the art of my own race” (46). Similar examples appear throughout *Colonized through Art*, affirming that students sought to perpetuate Native American cultural elements and traditions as much as they could in all areas of school life.

Marinella Lentis has effectively laid the groundwork for a possible follow-up companion volume that could trace the history of art education in Indian schools to the current era, perhaps with a particular emphasis on the 1930s and 1940s. Such a book could include analysis of the extent that art education managed to revive, thrive, and reflect American Indian cultural values in key transitional periods in the history of the Indian school movement.

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Critically Sovereign: Indigenous Gender, Sexuality, and Feminist Studies. Edited by Joanne Barker. Durham: Duke University Press, 2017. 288 pages. \$94.95 cloth; \$25.95 paper.

Critically Sovereign: Indigenous Gender, Sexuality, and Feminist Studies, edited by Joanne Barker, is a powerful and urgently needed anthology comprised of several leading scholars in critical indigenous studies, queer indigenous theory, and Native feminisms.

Barker's introduction orients the reader by providing a brief history of indigenous feminist scholarship and its interventions in non-Native feminist theory and method. However, *Critically Sovereign* is much more than a response to feminist theory; it is a volume essentially concerned with the material realities of indigenous peoples today (5). This anthology also steers clear of the tendency to lump all indigenous peoples together and instead, offers specific theories from the lands and epistemologies of several indigenous nations (5, 14). The political imperative to engage with specific Native nations and their particular vision of and struggle for sovereignty is what Barker terms the "polity of the Indigenous" (5). Engaging with specific Native peoples and territories is an important methodological choice that emphasizes accountability which Barker names as central to indigenous protocols of knowledge and politics (6). The polity of the indigenous is an essential framework for critical indigenous studies and Native feminisms because of how it allows for specific, varied, and nuanced analyses of Canadian and United States iterations of settler colonialism and imperialism (6). The political stakes of this volume cannot be overstated since they are no less than recreating the world into something else, something better than the one we live in now (22, 31).

The first chapter of the anthology, "Indigenous Hawaiian Sexuality and the Politics of Nationalist Decolonization," by J. Kēhaulani Kauanui, provides a convincing analysis of the appropriation of Kanaka Maoli culture by a group called "True Aloha" and their support of same-sex marriage legislation in Hawaii in 2013. In order to analyze the relationship between settler colonialism, sexuality, gender, and Kanaka Maoli culture, Kauanui imparts a brief context of same-sex marriage legislation, indigenous sexual and gender diversity, and indigenous nationalist activism in Hawaii (47). She ultimately argues that "while there is Indigenous cultural revitalization of Hawaiian concepts that may be considered part of broader cultural decolonization, the state legislature's passage of the same-sex marriage bill is a form of settler colonial continuity" (48). Jennifer Nez Denetdale's chapter, "Return to 'The Uprising at Beautiful Mountain in 1913': Marriage and Sexuality in the Making of the Modern Navajo Nation," is a striking piece that rereads the Navajo uprising at Beautiful Mountain in the context of settler colonial heteronormative patriarchy and genocide. The uprising was a response to the interference of a Navajo man named Little Singer's polygamous marriage, which had been made illegal by federal Indian mandates (69). Denetdale argues that "an examination of the uprising opens space to consider how Navajo traditional practices around family, marriage, and sexuality have been transformed under colonialism in ways that naturalize the heteropatriarchy of nationhood" (75). Denetdale demonstrates that the uprising was one example of how the United States sought to remake Navajo domestic spaces as a form of settler colonial control (72, 86).

In the third chapter of this volume, "Ongoing Storms and Struggles: Gendered Violence and Resource Exploitation," Mishuana Goeman does a critical reading of Linda Hogan's *Solar Storms* and provides a brilliant articulation of settler-colonial violence, embodiment, and spatial justice. Goeman's goal is to enrich theories of settler colonialism by discussing embodied experiences and the mobility of bodies through different spaces (102). She ultimately argues that Native women's bodies

are affected by settler colonial violence but are also “meeting places” of knowledge production for alternative futures and possibilities (119, 121, 123). In Jessica Bissett Perea’s chapter, “Audiovisualizing Inupiaq Men and Masculinities *On The Ice*,” she provides a reading of the film *On The Ice* in order to accomplish an analysis of Inupiaq masculinity and to disrupt the “colonial regime of sounds,” which use music to erase Inupiaq-gendered experiences of settler colonialism (129). Perea masterfully discusses Alaska Native history, colonial regimes of sound, and a brief survey of Inupiaq films and filmmakers. Perea’s main argument is that traditional Inupiaq performances offer a way for Inupiaq men to share “personal memories, historical narratives, and bodily experiences and representations” and influences the formation of Inupiaq masculinities (144).

In the fifth chapter of this anthology, “Around 1978: Family, Culture, and Racism in the Federal Production of Indianness,” Mark Rifkin performs a provocative analysis of the Violence against Women Act, *Oliphant v. Suquamish*, and the Indian Child Welfare Act of 1978. Rifkin’s central claim is that these seemingly disparate rulings by the settler government all equate Indianness with a unique culture or race which is inherited through a “heteronormative logic of reproduction” rather than acknowledging the inherent political sovereignty of Indian tribes over members and territories (171, 196). In “*Loving Unbecoming: The Queer Politics of the Transitive Native*,” and in a fashion similar to Rifkin, Jodi Byrd provides an insightful reading of the Supreme Court rulings in *Shelby County, Alabama v. Holder*, *Adoptive Couple v. Baby Girl*, and the overturning of the Defense of Marriage Act during June of 2013. Byrd argues that settlers are in a transitive relationship with the Native in order to achieve their own “sovereign subjectivities and embodiments” (217). This essentially means that Indian identity is imperative for the formation of white settler subjectivity (225). In her piece, “Getting Dirty: The Eco-Eroticism of Women in Indigenous Oral Literatures,” Melissa K. Nelson writes sensuously about the importance of eco-eroticism as a response and resistance to intensifying ecological and cultural changes (232). Nelson’s thought-provoking reading of indigenous oral literatures as evidence of the eco-erotics of Native women, in particular, is a powerful response to the depiction of Native women in the settler imaginary who are often hypersexualized, yet divested of the erotic.

Critically Sovereign is an essential text for anyone engaged in feminist and queer theory or projects of decolonization. The polity of the indigenous as a methodology will no doubt be instantly popular among Native studies scholars and all scholars who are committed to ethical research in Indian country. The variety represented by scholarship in this volume also demonstrates the strength of critical indigenous studies as well as the urgent need for more of this work. The works in this anthology are among the strongest examples of how we may best envision a decolonial future.

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