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Author

Chilcote, Olivia

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While useful solely for the immense amount of information and perspectives provided, the authors and editors of *Recognition, Sovereignty Struggles, and Indigenous Rights* offer “teachable” essays. Any and all of the essays have the potential to strengthen course syllabi and facilitate discussion around these complicated issues. Educators and students alike can learn from the numerous examples, histories, and interdisciplinary case studies. Even as courses in Native American studies hone in on topics such as sovereignty, they often leave out the experiences of unrecognized and state-recognized tribes. The efforts of many non-federally recognized communities may continue to go unnoticed if such discussions are left out of the classroom and knowledge of their situation is not disseminated to a larger public. Whether or not they are from federally recognized tribes, it would be beneficial for students of indigenous heritage to learn more about the US federalist system, the politics of sovereignty, Native identity, and the implications of federal Indian law and policy.

Recognition, Sovereignty Struggles, and Indigenous Rights in the United States concedes that, other than recognition, there are few options available for unrecognized tribes to gain political influence affirmed by the federal government. Looking to the future, many questions and issues about the federal acknowledgment process need to be considered. Should the process be modified? Should it be removed completely? What is the alternative to knowing “what” or “who” an Indian tribe is? Should that matter, and to whom? Grappling with these questions and obtaining perspectives from unrecognized tribes and tribal members themselves is the first step in this longer struggle towards Indian rights and sovereignty in the contemporary United States. *Recognition* is composed in this vein and for readers both experienced and new to the topic, its pages are filled with insights that truly convey why recognition matters.

Olivia Chilcote

University of California, Berkeley

Seeing Red—Hollywood’s Pixeled Skins: American Indians and Film. Edited by LeAnne Howe, Harvey Markovitz, and Denise K. Cummings. Lansing: Michigan State University Press, 2013. 180 pages. \$29.95 paper; \$23.95 electronic.

To quote Sherman Alexie’s 1998 film *Smoke Signals*, “The only thing more pathetic than Indians on TV is Indians watching Indians on TV.” If so, it may follow that the only thing more pathetic than writing reviews of American Indian films is American Indian scholars writing reviews of American Indian films. However, *Seeing Red—Hollywood’s Pixeled Skins* does not support

drawing such a parallel. Readers will encounter relevant film reviews grounded in American Indian scholarship and replete with indigenous knowledge and humor. The text pokes fun at the superficial nature of Hollywood, but it ushers the reader to the brink of cynicism without surrendering intellectual heft by utilizing a wide array of scholars, such as historian Philip Deloria and writer/poet Deborah Miranda, to look at film in very dynamic ways.

The introduction to the book plays with film rhetoric by using subtitles such as “establishing shot,” “jump cut,” and “freeze frame.” Though this is the only section of the book that truly utilizes film language, it lays a foundation for readers to view the text using the language of film production. This approach might be seen as unnecessary, given the chapters are articles or film reviews, but appeals to scholars diving into the film world in search of a keen new academic perspective. The introduction also describes the process of choosing the films, the reviewers, and the witty undertones present in most of the text.

As readers delve into each of the reviews, a satirical “dear diary” entry from “Hollywood” greets them that reflects the stereotypical view of the Hollywood film industry’s ignorance, use of inaccurate American Indian tropes, and continual misappropriation. The expectations are that the reader will understand or at least recognize the stereotypes and archetypes evoked by these “dear diary” introductions. The lighthearted nature of the book attempts to introduce a nonacademic audience to a critical view of the American Indian film world, but also invites scholars to not take themselves so seriously and moviegoers to take a more critical look at the films they are consuming. Without this framing, the film critics’ views might cause a non-Native reader to become defensive or misunderstand the harsh discussions of stereotypes in such beloved films as *Peter Pan*, for example. Each chapter title groups films by theme or stereotype, such as “Indians With Fangs”; “You Mean, I’m A White Guy?” and “NDNS: The Young and The Restless.”

The opening review of *The Vanishing American* (1925) is a great pace-setting academic critique told with personal experience and sarcasm. The collection’s strongest critiques were able to balance satire with an academic method, thoroughly staging a multifaceted dialogue. Self-identified Native American scholars offered the most interesting and valuable critiques, which often relayed their first impressions of Indians on film and traced the influence of these images on their journeys into higher education. Reviews that fell short lacked a personal narrative or could not fully reveal the complexities of both liking and disliking these films. Some articles went too far into cynicism and lost sight of producing a well-considered critique. Often, when the only Indians seen on television or film are torn apart through an academic lens, it is easy to become defensive in the face of criticism, or to react against the poor

portrayal of Native peoples without fully understanding how these stereotypes were created and recreated.

The variety of films chosen shows the breadth of often-complicated stories about American Indians. The assumption is that the reader has some knowledge or background of the Wild West performers of the late 1800s and of the silent era films of the early 1900s. Although the first chapter is titled "The Silent Red Man," all the films reviewed are set in the sound era, omitting the long legacy of Hollywood American Indian performers in the silent era of Cecil B. DeMille, or the performers involved in the Buffalo Bill Wild West Shows. Without those historical conversations, it is difficult to understand in depth the origin of these stereotypes of the "Silent Red Man" chapter and "Death Wish, Indian Style" (chapter 9). Lacking these conversations, this text is not a premier anthropology of Native Americans in film or Native performers more generally. However, simply by showcasing a very wide array of contemporary films, this book would appeal to scholars beginning their journey into American Indian film study.

Seeing Red provides two insightful advantages: it introduces many well thought-out film critiques authored by extremely well-versed American Indian studies scholars, and lays a foundation for the current generation of young scholars to step away from the pressure of continually perpetuating a sense of academic hierarchy. This book could be seen as disrupting the dominant narrative within academia and within the Hollywood film industry. Either way, the successful reviews in the text were able to put many conversations into play rather than offering perfunctory viewpoints. The tongue-in-cheek nuances written into the film critiques work a majority of the time as a vehicle to open the text up to nonacademic and academic audiences alike. Hopefully, this digestible and easily used text will be used frequently in American Indian and film studies classrooms.

Clementine Bourdeaux

University of California, Los Angeles

Survival Schools: The American Indian Movement and Community Education in the Twin Cities. By Julie L. Davis. Minneapolis: The University of Minnesota Press, 2013. 336 pages. \$69.00 cloth; \$22.95 paper; \$82.80 electronic.

There are numerous accounts of the boarding schools initiated in the late nineteenth century. The schools prohibited Native language use and discouraged cultural practices; family bonds were broken. In *Survival Schools: The*