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essentialists claim academic blood rights" and asks "Who will be left to read Native writers?" (346–47). The determination to police the borders of multiculturalism is a gesture familiar to institutional histories of ethnic studies programs across the United States. Yet the first half of Lincoln's essay is a comparatively stirring meditation on the moment of political and disciplinary struggle out of which his *Renaissance* was born. Set against the academy's sluggish response to antiracism and decolonization movements of the 1960s and 1970s, Lincoln recounts fruitful collaborations with individuals such as Paula Gunn Allen, Joy Harjo, Alphonso Ortiz, and bold institutional innovation around UCLA's American Indian Studies Center.

What is exciting about Velie and Lee's collection is how it pushes back against the forms set forth by the *Native American Renaissance*. The range and energy of the contributors to this volume and of the writers they examine proves that the value of Native writing always exceeds the terms of its disciplinary delivery. In this sense, that "renaissance" persists as a floating signifier is useful for its ambiguity: a way of prioritizing in our work as Native studies scholars precisely that sense of excess, surplus, and the indescribable beauty of Native life and art that our critical frames must always fail to control.

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Native Recognition: Indigenous Cinema and the Western. By Joanna Hearne. Albany: State University of New York Press, 2012. 428 pages. $95.00 cloth; $34.95 paper; $95.00 electronic.

This ambitious book successfully weaves together Hollywood and independent film productions—feature films, documentaries, and experimental films as well as silent, studio-era, and contemporary works—to tell the story of indigenous participation in the cinema, with special emphasis on the broader political and cultural work of moving images. Believing that Hollywood Westerns emerged, at least in part, out of public discourses about federal Indian policy as well as the proto-cinematic visual documents that surrounded that discourse, Joanna Hearne reads the diverse range of films under study in conversation with government reports, historic photographs, periodicals, archival records, interviews with filmmakers, and reform literature. A major frame Hearne uses throughout the text to organize this diverse data is a steady focus on how indigenous audiovisual reclamation and repatriation has consistently taken place through the discursive reconstruction of familial and community images. Throughout, she challenges the Western genre's discourse of vanishing Indians, whether through population decline or assimilation, by exploring those productions that keep images of Native families and youths obsessively in the view of film spectators.

Developing this anchoring discussion, the introduction analyzes the famous "before and after" photographs taken at Carlisle Indian Industrial School (opened in 1879) and other off-reservation boarding schools. At the school's request, photographer John

Nicholas Choate routinely photographed Native students as they arrived at Carlisle and then re-photographed them in their new clothes and haircuts after some time at the school. In many instances students appear to have lighter complexions, either due to techniques of photographic front lighting or application of makeup. This whitening marks the process of assimilation that by extension envisions the state reorganization of Native families. On the imagined colonial timeline, forward temporal progress inevitably results in moving from timelessness to modernity.

In chapter 1 of part 1, Hearne considers the influence of the so-called "Squaw Man" Indian dramas on films produced by James Young Deer and Lillian St. Cyr. In the first decade of the twentieth century, Young Deer and St. Cyr used melodrama and racial costumes—the mass culture codes of the period—to tell an alternative story about indigenous modernity and tribal guardianship of Native children than did the standard films of the time. Refusing to signal the end of tribal identity, Young Deer and St. Cyr made films about mixed-race romance and Native custody that asked audiences to imagine and accept indigenous familial and national continuity. In chapter 2, Hearne turns to a series of sympathetic 1920s Westerns to directly address social movements aimed at reforming federal Indian policy regarding citizenship, land ownership, and education. Hearne intentionally surveys films produced between the Indian Citizenship Act of 1924 and the Indian Reorganization Act of 1934 because she considers this to be the peak of public pressure for legislative reform of federal Indian policy. In her opinion, parsing the production of visible Indianness at this historical moment best reveals dispossession in terms of personal and domestic trauma as well as the relationships of racialized individuals to the broader field of national policy. These films—*The Vanishing American* (1925), *Redskin* (1929), and the recently rediscovered *Ramona* (1928)—are especially appropriate for study because they collectively represent an emergent Native cinema and directorial presence within the studio system at the height of the silent era. Woven within the text of this section is invaluable discussion of dozens of other relevant films and filmmakers.

In part 2, Hearne recounts how several contemporary filmmakers have recovered and retold the historical experiences of indigenous subjects and performers in Western and ethnographic films from the 1930s through the 1950s. She thereby demonstrates how the retrieval of production histories, the re-crediting of indigenous actors, as well as the repatriation of film footage and visual continuity within the films, have served to expand their fields of interpretation. Hearne looks through the lens of two contemporary documentaries, *Imagining Indians* (1993) and *The Return of Navajo Boy* (2001), as a means of revisiting several mid-twentieth century independent and Hollywood films and disassembling such Hollywood icons as John Wayne and Monument Valley. Telling the story of a contemporary Navajo family receiving film footage taken of them by an amateur filmmaker in the 1950s, *The Return of Navajo Boy* addresses repatriation on numerous levels. As the family views and discusses the footage, other memories and stories surface, including a lost sibling, legacies of tourism, and environmental contamination where the film was shot in Monument Valley. Moreover, the family's lost sibling John Wayne Cly is named after the most famous star of sound-era Westerns, which, intertwining the film with movie history, draws our attention to the

reflexive turn in contemporary film and compels us to interrogate the history of image-making. Members of the Cly family speak to and about the visual images taken of them and their relatives, simultaneously bringing together the work of telling family stories and reframing commercial images. They also articulate their own goals, including drawing public attention to injustices in the compensation process for injured miners outlined in the Radiation Exposure Compensation Act of 1990.

Imagining Indians is more visually experimental, but like *Navajo Boy*, it begins from the Western genre's assault on indigenous territorial and spiritual coherence and is positioned within actual and constructed landscapes of Western genre films and tourist industry images. Whereas *The Return of Navajo Boy* focuses on the return of film footage to a Navajo family, *Imagining Indians* attends to the physical and symbolic destruction the camera lens has wrought on indigenous people, insofar as what a camera captures feeds into the ways tourist industries and film production companies see Native people and their lands. Hearne points out that both films insist that viewers recognize the capacity of representation to affect people beyond the film frame.

In part 3, the author closely examines two contrasting films, *House Made of Dawn* (1972) and *Billy Jack* (1971/1973), and considers how emerging local nonindustrial Native production practices are used to remember, re-narrate, and reclaim past and present media spaces in support of local familial and community ties. A milestone in the resurgence of Native American filmmaking, *House Made of Dawn* traces the contours and assimilationist pressures of the federal relocation program, Western films, and legal and military establishments, while it models systems of independent, interracial, and intercultural coproduction that continue to characterize much of Native filmmaking. In an ongoing and inventive process of instruction and transmission, the film's storyline understands that indigenous familial relations are mobilized across temporal and spatial distances.

In marked contrast, the independently produced blockbuster *Billy Jack* deploys images of Indians on reservations to articulate counterculture politics of dissent. Ironically, given the actual federal policy that removed Native children from reservation homes and placed them in off-reservation schools, in this film the space of the reservation is given over to white counterculture education, "the Freedom School," wherein non-Native children living in commune fashion with some Native American children can heal from traumas suffered in the outside world and create a better model of whiteness. This occurs simultaneously with the lead actor performing in redface and proclaiming, "Being Indian isn't in the blood. It's a way of life." By imagining reservation lands as an allegorical space of freedom for counterculture youth, *Billy Jack* continues the Western genre's concern with the frontier as a site of settler society's social and generational renewal, and locates resistances to dominant policies and representations in coded violence.

In chapter 5, Hearne considers how contemporary Native filmmakers embed scenes of Native spectatorship in feature films such as *Smoke Signals* (1998) and *Skins* (2002). These scenes serve as forms of critical viewing that explore various aspects of reclaiming and repurposing archival film footage. Native independent filmmaking practices present opportunities to speak about the influence of media production and

reception on indigenous families and to dramatize or mediate disputes between families and generations. Hearne notes that American Indian family homes in these films consistently exemplify the very intergenerational future that the Western genre refused to envision for Native nations.

Much more could be said about this remarkable and insightful book, which is suitable for a variety of classroom situations. Individual chapters could be used to teach specific subjects in undergraduate classes, or the entire book could be assigned in graduate classes on indigenous film or representations of Native and indigenous people in popular culture. Hearne has accomplished a fine-toothed analysis on a topic of perpetual interest, offering fresh insights and profound clarity in her exposition of them. With meticulously researched examples and crafted prose, she argues persuasively not only for the extent to which indigenous images have influenced the Western genre since the turn of the twentieth century, but also for how much Westerns have mattered to indigenous filmmakers and viewers.

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Plateau Indian Ways with Words: The Rhetorical Tradition of the Tribes of the Inland Pacific Northwest. By Barbara Monroe. Pittsburgh: University of Pittsburgh Press, 2014. 248 pages. $26.95 paper.

In this well-researched and thoughtful book, Barbara Monroe, an English professor who trains teachers, explores the rhetorical practices of the Plateau Indians from 1855–2001. Monroe collaborated with two schools on a Plateau Indian reservation to analyze the rhetorical practices of Plateau students, and in *Plateau Indian Ways with Words* argues that principles of Plateau rhetoric still have a discursive influence on the writing of Plateau Indian students today. Situating the project within rhetoric and composition and American Indian studies, Monroe provides her readers with multiple approaches to understanding the ways Plateau Indians reassert tribal sovereignty and "modernize the *ethnie*." Drawing from James Gee, Anthony D. Smith, and Scott Lyons, Monroe defines modernizing the *ethnie* as a recovery project that entails

> distinguishing [cultural practices] . . . as belonging to a people who are tied to a specific homeland. Recovery of the modern *ethnie* includes not just histories but also indigenous rhetorics marked by characteristic moves, purposes, values, epistemology—rhetorics distinctive not only between Indian groups but also differentiated within a group (11).

Monroe is careful to acknowledge that this is not a new idea, but rather one put in motion by rhetorics of survivance. In that Monroe engages with complex historical work in relation to meaning-making, it is suggestive of works such as Maureen Konkle's *Writing Indian Nations: Native Intellectuals and the Politics of Historiography, 1827–1862* (2004), Lisa Brooks' *The Common Pot: The Recovery of Native Space in*