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Rebuilding Native Nations provides many fascinating lessons about tribal self-determination and valuable strategies to consider. In the end, it turns out that the future of a nation is intimately tied to the capacity of its members to envision a different future and promote changes that will allow this to take shape. The book provides a positive and directed account of tribal self-determination that is primarily rooted in the actions of Native nations but is situated within an emergent framework of domestic and international policy. The emphasis on tribal agency must not be underestimated. As Satsan (Herb George), the Hereditary Chief of the Wet'suet'en Nation, observes in the afterword, this book is "about making our own new stories" and "putting a new memory in the minds of our children" (321–22).

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[Re]inventing the Wheel: Advancing the Dialogue on Contemporary American Indian Art. Edited by Nancy J. Blomberg. Denver, CO: Denver Art Museum, 2008. 172 pages. \$25.00 hardcover.

What is contemporary Native art? What are the differences between traditional and contemporary art? Do group exhibitions hurt Native artists? Is someone an Indian artist or an artist who happens to be Indian? These questions and others have persisted in the Native art world for decades. *[Re]inventing the Wheel: Advancing the Dialogue on Contemporary American Indian Art* continues these conversations through six essays written by curators, art historians, and artists. The essays were presented during a daylong symposium of the same name at the Denver Art Museum (DAM) in January 2006.

The symposium and book title reference the DAM's outdoor sculpture, *Wheel*, by artist Hock E Aye Vi Edgar Heap of Birds, a competitive commission started in 1996 and completed in 2005. Actually, the book's first half focuses on Heap of Birds: an essay by the artist, an analysis of *Wheel*, and full-page color-art images of his work dating from 1974 to 2005. *Wheel* consists of ten red "tree" forms covered in porcelain enamel with a steel frame and arranged in a circle. Each form is twelve-feet tall with a Y-shape at the top. Various text and images are on each side, referencing family, land, and continuance.

Heap of Birds moves chronologically in his essay, beginning with early works, highlighting important pieces, and ending with the making of *Wheel*. Each section heading lists places he had visited or lived around the world, because much of his art is connected to land and memory. For his site-specific works, Heap of Birds discusses his time spent on research uncovering events, massacres, and people all but forgotten. Often his own ancestors, especially the Cheyenne warriors sent to Fort Marion in 1875, reappear.

Heap of Birds spent a year researching *Wheel*, drawing from earth lodges, earth renewal circular sites, and, specifically, the Big Horn Medicine Wheel in Wyoming. Each tree contains various text and images, some about painful events for indigenous people. Like its predecessors, Heap of Birds's work reminds

people of “the hope for healing and renewal” (74). His essay reveals how he has worked continuously to engage people to the land right beneath their feet.

Art historian W. Jackson Rushing III takes the dialogue about *Wheel* a step further. He places the artwork as an important move for the DAM and for Native art. Through *Wheel*, the DAM demonstrates its ongoing commitment to contemporary art, especially acquisitions. Secondly, Heap of Birds is an artist known for his public art projects and use of “wall lyrics.” By examining previous artworks by the artist, Rushing shows the natural progression to *Wheel*. Heap of Birds never hesitates to expose injustices inflicted upon Native people—Fort Marion, the Mankato hangings, California missions, and the Pequot Massacre, to name a few. His works are about social justice and engagement. Nevertheless, Rushing points out that *Wheel* is different from his other works because of its permanence. It is a lasting monument.

Rushing compares the sculpture to four other important artworks: Maya Lin’s *Vietnam Veterans Memorial*, Floyd Solomon’s *Crucifixion of Culture Series* etchings, the *Aboriginal Memorial* of two hundred log coffins at the 1988 Sydney Biennale, and Nora Naranjo-Morse’s *Numbe Whageh (Our Center Place)* earth monument. Although it may be too early to tell *Wheel*’s full impact, Rushing is correct in asserting that it is a strong addition to the body of contemporary art.

The book then shifts to essays about issues in contemporary Native art. Professor and artist Alfred Young Man tackles the question of why Native art has been segregated from the larger art world. He debates whether its cause comes from within or outside the community. Few Native artists have been accepted by the art world (although it is odd that he never mentioned Brian Jungen who had significant shows in Canada, the United States, Europe, and Asia by the time of the symposium in 2005). Young Man uses two institutions from his country—the National Gallery of Canada (NGC) and the Canadian Museum of Civilization—to illustrate this occurrence. The first institution had ignored First Nations art until recent times (1987), and the second is seen as a house for primitive art. Some of this segregation, he feels, can be blamed on anthropologists for creating archaic categories for Native art, separating it from European concepts, and focusing on notions of authenticity. Therefore, the predicament for Native artists is whether they must lose their cultural identity to be accepted in the Western art world or conform to archaic standards and constraints put in place by outsiders.

The question of segregation becomes more complicated with another example from the NGC, where art labels identify artists by nationality. A Cree artist becomes “Canadian,” losing his or her tribal affiliation and potentially the work’s context. In 1989, the NGC began to display First Nations art but relegated it to its own room. Artists protested the ghettoization of Native art, and the works were distributed throughout the galleries, paradoxically becoming hidden. Young Man further asks: should First Nations art have its own room at a museum, thereby educating viewers with examples of Native art and artists? Or should it be dispersed within the rest of the collection, grouped according to era, media, or theme? Plainly, Young Man makes it obvious that we lose either way. The solutions he offers are to force the art world to eliminate classifications

on Native art, support the scholarship of writings about Native artists, and open art museums to all artists, regardless of ethnicity.

Curator and scholar Nancy Mithlo examines the effects of persuasive Indian images on Native people, such as the Land O' Lakes butter maiden. She divides the critics into two factions: realists who advocate for the removal of all images and mentalists who ignore them for other issues. Mithlo calls herself a "soft realist," or one who acknowledges the damage these images bring but does not call for their entire removal. Such portrayals do leave little room for overlap, dividing Native people into polar opposites: exotic versus civilized, authentic versus assimilated, and, for Native women, princess versus squaw. Mithlo highlights Native artists working on issues of race and gender, such as Shelley Niro and America Meredith. However, it is surprising that there is no talk of Cree artist Lori Blondeau whose oeuvre is rich with such images (for example, "Lonely Surfer Squaw [1997]"). As for a solution? Mithlo supports reappropriation, whereby Native artists take control of these stereotypes and create their own images.

Writer and art critic Lucy Lippard tackles multiple questions—identity, romanticism, ghettoization, and liminality—in her essay and offers solutions. In reviewing Native art exhibitions and artists, Lippard has wondered about her own role as a non-Native writer. Likewise, she has witnessed Native artists finding themselves pulled between honoring traditions and making unique art. Lippard deduces that everyone's (artists, art critics) roles are undefined and, thereby, are operating in a liminal space. Liminality is not a negative place as she quotes Gerald McMaster's definition of "Reservation X" or "a socially ambiguous zone . . . that is frequently crossed, experienced, interrogated, and negotiated" (133). There are Native artists for whom "tradition is not the antithesis of modernism, but its mulch" (131). In quoting Oscar Howe's legendary response to being rejected by the Philbrook Museum of Art's Annual in 1958, Lippard reminds the reader that it was not long ago that Native artists were forced to choose between tradition and modernism. Now, she continues, "Native modernism is anything a Native artist wants to make of it" (142). There is room for everyone and all the differences.

Polly Nordstrand, DAM associate curator, chooses an interesting and bold topic to discuss. By examining landmark publications of Native art since 1990, she strives to reveal issues of access. She begins with Lippard's book *Mixed Blessings* (1990) because it marks Native artists finally becoming visible, placed alongside discussions of other artists. Conversely, she expresses some criticism for the Heard Museum's exhibition catalog *Shared Visions* (1991) because it focused on struggle and survival, placing the Native artist as victim. Although she criticizes certain publications, Nordstrand acknowledges, "It is time to put our skills and insight to use in writing the critical and historical analysis that we find lacking" (151). Because Native artists and art exhibitions are rarely reviewed, any writing becomes more important documentation. Although Nordstrand raises many insightful questions throughout her essay, the solutions and answers she offers are few.

Overall, *[Re]inventing the Wheel* is a good publication. The essays are by knowledgeable contributors, and the book contains beautiful color images

of contemporary Native art from the DAM's collection. It also includes a CD featuring videos about Heap of Bird's *Wheel* sculpture, a bonus for those wanting to see studio clips and interviews. However, *[Re]inventing the Wheel* also illustrates that little has changed in the field. The same questions are being asked. The same frustrations appear. A few solutions are offered. We must ask, "are we simply spinning our wheels?"

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Anóoshi Lingít Aaní Ká / Russians in Tlingit America: The Battles of Sitka, 1802 and 1804. Edited by Nora Marks Dauenhauer, Richard Dauenhauer, and Lydia T. Black. Seattle: University of Washington Press and Sealaska Heritage Institute, 2008. 560 pages. \$60.00 hardcover; \$35.00 paper.

This is a remarkable tome that represents groundbreaking historical research and is significant for several reasons. First, two of the authors are Tlingit speakers (Nora Marks Dauenhauer is Tlingit, and her husband Richard Dauenhauer, renowned linguist and former poet laureate of Alaska, learned Tlingit); Lydia Black (deceased) is a recognized scholar on Alaskan history and was a fluent Russian speaker and researcher. The Dauenhauers have previously published works based on Tlingit history and culture. *Russians in Tlingit America* is a testament to their highly articulated research, based on knowledge of the language, culture, and individuals whose oral historical accounts are included in this work. Second, it provides detailed original historical accounts of the Russians and the Tlingit, including written as well as recorded oral histories. Third, the authors provide a detailed analysis of the battles, the historical contextual information, and a biography of the oral historians.

In 1802 and 1804 the Russians had two major battles with the Tlingit in the area of Sitka. The Russians arrived in southeastern Alaska in search of valuable sea otter pelts and established various forts in order to maintain control of different parts of Alaska. The Russians negotiated the use of certain areas with the Tlingit but violated their agreements and thereby created hostility between themselves and the Tlingit. This is a one-dimensional interpretation, as "the Tlingit" were not a monolithic group. The complexities of the various Tlingit clans, moieties, and house groups are well illustrated throughout this book but especially in the transcript of the Sally Hopkins oral narrative. It is clear from her narrative (in Tlingit with an English translation) that the moieties, clan and house groups, and lineages are at the forefront of her account. Reading Hopkins's narrative is like poetry. It makes clear the Tlingit worldview of the eighteenth century. Tlingit society, up until the early twentieth century, was organized around guiding protocols based on moiety, clan, and house affiliation. For anyone doing research on Tlingit people, it is absolutely vital to understand this, especially in researching historical events.