

the Old and New Worlds. Annal writers were not only educated in the Spanish ways of their friar-mentors, but also in the social, political, and economic dynamics of their communities through stories they heard from parents and family elders as well as their own memories and reading of other annals. Surviving Nahuatl and Spanish responses such as those from Pedro de San Buenaventura, the likely author of the *Annals of Cuauhtitlan*, to his former teacher, fray Bernardino de Sahagún, provide explanations on topics such as how preconquest calendric practices accounted for odd days, or *nemontemi* ("it belongs nowhere," 121), and offer insight into the intellectual exchange between educated Nahuas and friars.

Overall, *Annals of Native America* does not present the reader with groundbreaking ideas about Spanish-Native relations in colonial Mexican society. But that is not the point. Rather, Townsend's examination of the Nahua writers responsible for penning the annals as well as histories is an account of culture change. These rich case studies emphasize both the hispanization of Natives and their determination to remain Native, as each writer understood that to be in his contemporary context. Educated Nahua men continued the practice of *xiuhpohualli* well into the colonial era, manipulating the history to underscore their lineage, but most importantly to protect the *xiuhpohualli* itself, even as its structure changed from one generation to the next. As Townsend's introduction puts it, colonial-era Native history-tellers understood that "life on earth is fleeting, but in remembering the past and renewing promises to posterity, they could render aspects of it eternal" (1).

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**Art for an Undivided Earth.** By Jessica L. Horton. Durham: Duke University Press, 2017. 312 pages. \$99.95 cloth; \$26.95 paper; \$15.31 electronic.

Anticolonial resistance ebbs and flows across generations, through various institutions, and across geographic spaces. While the general population may not think of the United States as a land of ongoing colonization, most people familiar with American Indian political struggles in the twentieth century are familiar with the efforts of activists to draw attention to the ongoing cultural colonization of the Americas, such as the American Indian Movement (AIM). While AIM often was lumped with other identity movements of the 1960s and 1970s, AIM was primarily a movement seeking to address the return of land, the redress of treaties, and equal treatment under the law; the spread of ethnic pride was more of an outcome of this anticolonial land movement than a specific goal. While many successes occurred in these areas, one of the most important consequences of AIM activism was an ethnic resurgence in American Indian identity, dance, and art. In the art world, resurgence brought to prominence many new artists with many competing voices. One might assume that the anticolonial message of the AIM generation would be lost within this new ethnic resurgence, or that the decline of the movement would be a decline of the message. In rich case studies of individual

Native artists, including Jimmie Durham [Durham's claim to Cherokee identity has been contested—Ed.], James Luna, Fred Kabotie, Kay WalkingStick, and Robert Houle, *Art for an Undivided Earth* shows us that neither the ethnic resurgence nor the decline in the popularity of the movement precluded the diffusion of anticolonial art.

Jessica Horton introduces us to the "AIM generation" of artists who sought to use the newfound attention to American Indian art to continue to spread the message against ongoing colonization. With the exception of Jimmie Durham, these artists did not have formal roles in AIM or similar activism, but Horton shows that these half-dozen Native artists continued to use their artistic skills over the decades following AIM's ascendance to rethink history, memory, and the ongoing struggle of Natives against colonization. The author uses various techniques to show how these artists of the "AIM generation" reconfigured conceptions of modernity around Native critique of colonization. While providing some background, the book is not about AIM, but the long-term cultural consequences of the movement as represented through the experiences of specific Native artists. Native artists sometimes represented their tribal heritage, at times a pan-ethnic identity, and usually addressed the ongoing processes of colonization. In addition to condemning colonization, artists addressed issues such as genocide and cultural appropriation, both of Native culture by the dominant society and of the dominant culture by Indian communities and artists.

The struggle with existing mythic histories featuring figures like Pocahontas or Columbus provide examples, as do memories of Catholic missionaries' devastating influence on indigenous spirituality. While artists variously offered straightforward criticisms or parody, they struggled with how much colonial imagery and logic should be included in remembering Native pasts. Also addressed is the related issue of centering American Indian art and experience not as ethnic art, but as quintessentially American art representing the entire nation. The double-edged sword of government regulation of American Indian art also is a common theme, as several of the artists struggled with "protection" provided by government regulation of American Indian art. Related issues are addressed, such as who has the authority to speak and reimagine the past, and the ethical components of shared storytelling. The author shows how the anticolonial message benefited from a sort of diaspora among Indian artists as some of them rebelled against the colonialist machine by moving out of the country, while others actively participated in art shows around the world. These geographic forays induced questions about territory and the possibilities of uniting indigenous communities across legal and geographic boundaries.

The apt analysis describes decades of artistic endeavors that have remembered ancestors, have mourned colonization and struggles over sovereignty, and were understood through an emerging ideal of space. To these artists, space often emphasized alternative, changing definitions of territory, and they tended to see space as an outcome of relationships between human and nonhuman elements within both material and social realms. Horton shows how artists from the AIM generation did not simply interpret and expand the message from the American Indian Movement, but rather developed and reimagined it; they breathed new life into old objects and ideas from history, thereby producing alternative spatial and ecological ideologies

of decolonization and sovereignty. Horton is an apt guide on this journey through space and time.

The book relies on archival secondary sources, including dozens of reprints, and related published critiques by art historians, but it comes alive through the author's creative reinterpretation of the art, along with the author's cogent primary data consisting of participant observation and interviews. The author's choice to analyze case studies could have limited the analysis but the choice of various types of art, including significant sections on choreography and dance, which provided broad coverage of Indian art and interesting reading. The book is not particularly strong in conceptual or theoretical development, but this characteristic may entice a widespread interdisciplinary audience that likely will find plenty of insights in this interesting book.

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**The Clay We Are Made Of: Haudenosaunee Land Tenure on the Grand River.** By Susan M. Hill. Winnipeg: University of Manitoba Press, 2017. 307 pages. \$27.95 paper; \$20.00 electronic.

Like the matrilineal clan system of the Haudenosaunee, Onkwehonwenha (Haudenosaunee languages) center an intimate kinship of humans to land. For Kanyen'kehaka (Mohawk) and the other Haudenosaunee (Iroquois) nations, the land has defined their identity and framed their interactions with the rest of the world. In the Kanyen'kehaka language the word *otara*, used in asking about clan affiliation, translates as "what clay are you made of?" In Kanyen'kehaka the word for Earth is *Yethi'nihstenha Onhwentsya*, meaning "She-to-us-mother-provides-[for our]-needs" (3). Indeed, intricately interwoven relationships among kinship, language, and environment comprise an indigenous archive of Haudenosaunee history.

Susan Hill's history of the Haudenosaunee and their relationship with land focuses on her homeland of Ohswe:ken Territory (Six Nations of the Grand River), bordered by present-day Ontario, Canada. *The Clay We Are Made Of* spans the origins of the Earth in the Haudenosaunee creation story through the forcible imposition of band council governance at Ohswe:ken by the Canadian government in 1924. By emphasizing the ways generations of Haudenosaunee used traditional teachings to shape their land policy at Ohswe:ken, Hill also recovers the coequal leadership of women in ensuring the continuity of their communities on the land in the face of European invasion, rise of settler-nations, and dispossession of Native lands.

Ohswe:ken has attracted considerable scholarly attention from historians in recent years. Several comprehensive monographs have explored histories of settler colonialism and indigenous resistance at Grand River, including Alan Taylor's *The Divided Ground* (2006) and Rick Monture's *We Share Our Matters* (2014). Hill makes a fresh intervention in this literature by foregrounding Haudenosaunee women and their collective stewardship of the land, waters, human, and nonhuman life at Ohswe:ken.