

botanists, historians, and archaeologists, as well as the people who continue to pray at them, manage, and interpret them to park visitors, and those who contest the violent colonial histories associated with missions and their very presence in the homelands of California Indians. In the wake of the 2015 canonization of Father Junípero Serra—and in sharp contrast to longstanding and polarized views of missions as places to be celebrated or abhorred—*California Mission Landscapes* traces a refreshing and compelling path forward. Theoretically informed and sure to appeal to mission scholars, the book is also highly approachable and recommended reading for anyone who teaches, researches, interprets, or visits California missions.

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Colonized through Art: American Indian Schools and Art Education, 1889–1915. By Marinella Lentis. Lincoln: University of Nebraska Press, 2017. 450 pages. \$65.00 cloth.

As a topic of high interest in the history of American Indian and white relations, Indian schools continue to educate. Policy, curricular, and institutional studies; faculty and student biographies; living conditions, health, and mortality; discipline, abuse, and cultural extinction; sports, as well as music: all have been profiled in recent book publications. Joining this catalog of worthy subjects, *Colonized through Art* delivers a comprehensive examination of an important aspect of student life while shedding new understanding on the people, philosophies, policies, and programs that impacted American Indian education between 1889 and 1915.

Sadly, as is so often the case with Indian school investigations, the findings are not easy to tell or hear. Marinella Lentis, an independent researcher specializing in historical Native arts and education, expertly and methodically reveals that, utilizing art instruction for their own purposes, the officials in charge of these federally operated institutions produced deleterious effects. “Because it sought to change American Indians’ ways of seeing and thinking from their core, art education was a textbook example of cultural hegemony,” Lentis concludes. “The teachings proposed were not designed for the well-being of the students, for their humanity, or their intellectual growth, but rather to impose ideals and values that actually sought to limit their full human potential and confine it within Anglo-American prescribed boundaries.” In a lost opportunity to grow students’ self-worth and instill a strong sense of tribal cultural pride, art education instead served as “a tool to prepare Indian children for their roles as subservient and useful working-class citizens in American society” (310). Put another way, art education was an instrument of Native colonization.

The national government introduced art education into Indian schools as a curricular initiative of the 1890s, one strand in its assimilation policy and a shift that copied developments already underway in the public schools. To meet the demands of the rising industrial age, art was considered a means of lessening worker stress

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.