

UCLA

American Indian Culture and Research Journal

Title

Legible Sovereignties: Rhetoric, Representations, and Native American Museums. By Lisa King.

Permalink

<https://escholarship.org/uc/item/5717c835>

Journal

American Indian Culture and Research Journal , 42(1)

ISSN

0161-6463

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Publication Date

2018

DOI

10.17953/0161-6463-42.1.135

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Landscapes of Power's greatest achievement is its respectful attention to internal divisions within the Navajo Nation, a topic that many ethnographers have shied away from. In relatable yet erudite prose, Powell examines both the forces that divided Diné citizens during the Desert Rock debates and those that united them. While contemporary Navajo people envision and endeavor to achieve strikingly different visions of the future, a shared desire for sovereignty and true self-determination stands as a common core. Powell creatively demonstrates how the same Navajo concepts (*k'è* and *hózhó*) can alternately be harnessed to support or oppose projects like Desert Rock. She reminds us that "actors often understood as adversaries (e.g., tribal officials versus grassroots leaders) in fact frequently share a political vision" (72). Always reflexive about her own dynamic relationship to the story she tells, Powell's work models the powerful potential of an engaged environmental anthropology of Indigenous North America.

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Legible Sovereignties: Rhetoric, Representations, and Native American Museums.
By Lisa King. Corvallis: Oregon State University Press, 2017. 192 pages. \$24.94 paper.

Aligning with the discourse that calls for the decolonization of museums as a "foregone conclusion," Lisa King's monograph offers a ten-year study of three museums: the Saginaw Chippewa Indian Tribe of Michigan's Ziibiwing Center of Anishinabe Culture and Lifeways in Mount Pleasant, Michigan; Haskell Indian Nations University's Cultural Center and Museum in Lawrence, Kansas; and the Smithsonian's National Museum of the American Indian (NMAI) in Washington, DC. As the author explains, these sites were chosen because they represented, respectively, a tribal museum with home community and non-Native audiences; an archive, museum and cultural center with an "intertribal, multigenerational Native audience and non-Native audience" (67); and a national institution. A strength of the book is the longitudinal study she undertook in examining each museum site herself, which allows King to draw upon interviews with museum and cultural center personnel and directors as well as visitor reactions. Her monograph is an important contribution to the body of discourse that takes seriously the work in communicating Indigenous histories, lives, and beliefs to museum audiences in these public spaces.

Legible Sovereignties is about "how these stories are told and what the consequences (intended or not) have been in museums' attempts at a new kind of meaning-making with their audiences" (2). Using an interdisciplinary approach that draws upon Native American and Indigenous studies, museum studies, and rhetoric and communication studies, King explains that legible sovereignties occurs when the "communicative act" is read and understood and thus made "legible" to the museum visitor. "Sovereignty" is further defined by King to mean the "intrinsic right of Native and Indigenous peoples, communities, and nations to self-represent in whatever means, modes, and public stages they choose as appropriate" (8). She holds that it is not enough for Native peoples

and communities to utilize and see the museum space as a way to communicate their history and experiences because that communicative act is further complicated when museum visitors also bring with them their own expectations about museums and “Indians” (3). Each chapter begins with a historical context and “rhetorical review” of the inaugural exhibits, followed with a discussion of whether the exhibit’s intent was “legible” to the museum visitor. Then, each chapter concludes with a current discussion of the successes, shortcomings, and future endeavors of each museum and center.

During the time in which the longitudinal study was conducted much had been written and published about one of the sites, the NMAI. Nonetheless, the chapter “Challenging Perception, Educating a Non-Native Public: The National Museum of the American Indian” offers new information and ways of reading the inaugural exhibits, “Our Peoples, Our Universes, and Our Lives,” within the framework of legible sovereignties. King accomplishes this first by identifying the goals, mission, and display choices made by NMAI staff, curators, and Indigenous community collaborators. For example, she notes in the “Our Lives: Contemporary Life and Identities” exhibit, the concept of “survance” was an organizing and connecting theme for the eight communities that contributed to the exhibit. Display panels included pictures of contemporary Native peoples; the exhibit asked questions about identity and blood quantum; and display labels were signed by community curators. This exhibit, alongside the other two, were created to be fluid and required the visitor to actively participate in “meaning-making” (118) and thus all three exhibits sought to disrupt traditional museological practice and techniques. King writes, “the declaration of survance was combined with the openness of the exhibit itself and the refusal to create a new prime narrative,” while also noting “non-Native visitors might actually balk at it specifically because they did not know how to make sense of what they saw. Legibility might not function because many visitors did not know how to read the narrative presented here” (124).

The chapter “Protecting the Knowledge, Nurturing the Community: The Ziiibiwing Center of Anishinabe Culture and Lifeways” describes the many ways that this tribal museum has engaged with a non-Native audience beyond its own home community and is an important contribution to the growing scholarship on tribal museums. As King explains, tribal museums play a significant role: “For Ziiibiwing, legible sovereignties involves supporting the home community while finding ways and opportunities to reach out to others” (48–49). For example, the museum became instrumental in playing “an unexpected role” in a boundary dispute over the Isabella Reservation and neighboring town of Mount Pleasant and supported a human rights committee investigating racism in Mount Pleasant (51), also establishing a relationship with Central Michigan University and creating a new exhibit about the Mount Pleasant Indian Industrial Boarding School experience. In including outreach to non-Native audiences, this chapter adds another dimension and understanding of the author’s use of legible sovereignties.

In addition, King reviews the inaugural exhibit of the Haskell Cultural Center and Museum, “Honoring Our Children,” and the role the center plays in preserving Haskell’s institutional history. What is most striking about this chapter is that King

additionally connects legible sovereignty to the financial resources and federal support received by Haskell. As she discovered in her 2014 site visit, twelve years after the center opened, “financial sovereignty” directly impacted the ability of a cultural center to make “rhetorically sovereign statement[s]” (98). For the Haskell Cultural Center and Museum, “sustaining legible sovereignties for its audiences lie primarily in efforts to keep its doors open regularly, to revitalize the space, and to support its continued relevance on campus” (85).

Legible Sovereignties offers readers an opportunity to see what choices these three museums and cultural centers made in creating their inaugural exhibits, the varied reactions each received by their audiences, and the changes that the ensuing years brought to each institution as inaugural exhibits were rotated out in response to visitor expectations and reactions. Moreover, King’s introduction provides a literature review of relevant scholarship that traces the history and growth of tribal museums and museums that privilege Indigenous collaboration. Most notably, she includes Mary Lawlor’s *Public Native America* (2006), two special issues of the *American Indian Quarterly* (2005), Amanda Cobb-Greetham’s *The National Museum of the American Indian: Critical Perspectives* (2008), Susan Sleeper-Smith’s *Contesting Knowledge: Museums and Indigenous Perspectives* (2009), and Amy Lonetree’s *Decolonizing Museums* (2012). Her review of these contributions is helpful, as a reader can become familiar with significant developments concerning museums within Native American and Indigenous studies and museum studies.

This monograph not only reminds us that scholarship about museums and cultural centers focused on Indigenous peoples continues to be relevant, but also offers another way of studying and understanding these important public spaces.

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Of Sacred Lands and Strip Malls: The Battle for Puvungna. By Ronald Loewe. Lanham, MD: Rowman & Littlefield, 2016. 246 pages. \$89.00 cloth.

Of Sacred Lands and Strip Malls: The Battle for Puvungna concerns the six-year battle between the administration of California State University, Long Beach (CSULB) and the Save Puvungna Committee, a coalition of students, faculty, staff, and community activists, including Southern California Indians, over the development of a twenty-two-acre site on the west side of campus that remains sacred to several Southern California tribes, the Tongva/Gabrieliño and Acjachemen/Juaneño. In its three parts, the book provides a historical context of Puvungna, explains the land dispute and documents events occurring from 1992 through 1998 between the Save Puvungna Committee and CSULB administration; and presents life after the battle. While noting the methodological limitations, to tell the story of Puvungna, author Ronald Loewe employs rich archives, personal communications, interviews with key “well-informed informants,” and participant observations. Loewe’s work aptly contextualizes and chronicles multiple perspectives in the “battle for