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Review of *Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI* by  
Dean Rader

Beverly R. Singer  
*University of New Mexico*

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*Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI.* By Dean Rader. Austin: University of Texas Press, 2011. x + 253 pp. Photographs, illustrations, notes, references, index. \$60.00 cloth, \$29.95 paper.

This study is a wholehearted exploration of artistic and cultural production engaging

the theme of American Indian resistance, perhaps going further than previous American Indian art forums in print with a thematic analysis. Rader organizes an inventory of the creative process of resistance (against extinction, misrepresentation, and debasement) by detailing in chapter 2 artistic works—including Jaune Quick-to-See Smith's large painted canvases denoting maps of Indigenous-named states in the U.S.—that Rader says represent a resistance to settler society's seizures and its attempted erasure of Natives while simultaneously claiming their continued presence.

Rader states that novelists such as David Treuer defy convention, demonstrating in a close reading of Treuer's novel *The Translation of Dr. Apelles* (2006) how the author dislodges the bifurcated image of Indians that disrupts reality by reclaiming mythic storytelling. The reception of American Indian filmmaking, however, according to Rader, "is not yet as sophisticated or as progressive as the films themselves." Invoking Spike Lee for comparison, Rader observes there is no Native filmmaker who has had the "same level of mainstream success," a predetermined criterion in America emphasizing individual achievement. Native resistance would become irrelevant to some extent since the body politic of Native filmmaking is controlled by a commercial film industry reluctant to accept as truth entire stories told of Native peoples' stolen history and legacy as the nation's first landowners entitled to full compensation or a significant return of what was taken illegally.

Dean Rader's final chapter, "Engaged Resistance," completes his comprehensive study on themes of resistance against the master narrative

invoking American Indians by examining the National Museum of the American Indian (NMAI). He addresses the public attention raised by the museum's opening with its "non-traditional architectural design in opposition to the Nation's capital edifices, to the exhibit decisions made by curators for its" inaugural debut, receiving mixed reviews. Rader positions the critique of NMAI as evidence of a newer contested space of occupation and an assertion of Indian sovereignty.

Familiar iconography specific to the Great Plains is featured prominently throughout the volume. Photographs include a Yanktonai winter count buffalo hide from 1870 alongside a hide produced at Alcatraz Island with words painted on it symbolizing a "declaration for the return of Indian land." The Crazy Horse Memorial in South Dakota's Black Hills is pictured in conjunction with Allan Houser's 1989 bronze "As Long as the Waters Flow," the sculpture of a Native everyman (Houser was Chiricahua Apache) standing in front of the Oklahoma state capitol in Tulsa. Rader has metaphorically traveled from the west, where the Alcatraz occupation by Indians of all tribes occurred from November 14, 1969, to June 11, 1971, to the east where the National Museum of the American Indian began its occupation in September 2004. The entire volume transmits a creative spirit of art, words, and stories that "we," the Native Americans, view as an inalienable responsibility of resistance.

BEVERLY R. SINGER  
Departments of Anthropology and  
Native American Studies  
University of New Mexico