

Decolonizing Museums Representing Native America In National And Tribal Museums First Peoples New Directions In Indigenous Studies

Standing at the intersection of Native history, labor, and representation, *Picturing Indians* presents a vivid portrait of the complicated experiences of Native actors on the sets of midcentury Hollywood Westerns. This behind-the-scenes look at costuming, makeup, contract negotiations, and union disparities uncovers an all-too-familiar narrative of racism and further complicates filmmakers' choices to follow mainstream representations of "Indianness." Liza Black offers a rare and overlooked perspective on American cinema history by giving voice to creators of movie Indians—the stylists, public relations workers, and the actors themselves. In exploring the inherent racism in sensationalizing Native culture for profit, Black also chronicles the little-known attempts of studios to generate cultural authenticity and historical accuracy in their films. She discusses the studios' need for actual Indians to participate in, legitimate, and populate such filmic narratives. But studios also told stories that made Indians sound less than Indian because of their skin color, clothing, and inability to do functions and tasks considered authentically Indian by non-Indians. In the ongoing territorial dispossession of Native America, Native people worked in film as an economic strategy toward survival. Consulting new primary sources, Black has crafted an interdisciplinary experience showcasing what it meant to "play Indian" in post-World War II Hollywood.

The collection explores new applications of the American Philosophical Society's library materials as scholars seek to partner on collaborative projects, often through the application of digital technologies, that assist ongoing efforts at cultural and linguistic revitalization movements within Native communities.

In a world where new technologies are being developed at a dizzying pace, how can we best approach oral genres that represent heritage? Taking an innovative and interdisciplinary approach, this volume explores the idea of sharing as a model to construct and disseminate the knowledge of literary heritage with the people who are represented by and in it. Expert contributors interweave sociological analysis with an appraisal of the transformative impact of technology on literary and cultural production. Does technology restrict, constraining the experience of an oral performance, or does it afford new openings for different aesthetic experiences? Topics explored include the Mara Cultural Heritage Digital Library, the preservation of Ewe heritage material, new resources for texts in Manding languages, and the possibilities of technauriture. This timely and necessary collection also examines to what extent digital documents can be and have been institutionalised in archives and museums, how digital heritage can remain free from co-option by hegemonic groups, and the roles that exist for community voices. A valuable contribution to a fast-developing field, this book is required reading for scholars and students in the fields of heritage, anthropology, linguistics, history and the emerging disciplines of multi-media documentation and analysis, as well as those working in the field of literature, folklore, and African studies. It is also important reading for museum and archive curators.

Mobile Museums presents an argument for the importance of circulation in the study of museum collections, past and present. It brings together an impressive array of international scholars and curators from a wide variety of disciplines – including the history of science, museum anthropology and postcolonial history - to consider the mobility of collections. The book combines historical perspectives on the circulation of museum objects in the past with contemporary accounts of their re-mobilisation, notably in the context of Indigenous community engagement. Contributors seek to explore processes of circulation historically in order to re-

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examine, inform and unsettle common assumptions about the way museum collections have evolved over time and through space. By foregrounding questions of circulation, the chapters in *Mobile Museums* collectively represent a fundamental shift in the understanding of the history and future uses of museum collections. The book addresses a variety of different types of collection, including the botanical, the ethnographic, the economic and the archaeological. Its perspective is truly global, with case studies drawn from South America, West Africa, Oceania, Australia, the United States, Europe and the UK. *Mobile Museums* helps us to understand why the mobility of museum collections was a fundamental aspect of their history and why it continues to matter today. Praise for *Mobile Museums* 'This book advances a paradigm shift in studies of museums and collections. A distinguished group of contributors reveal that collections are not dead assemblages. The nineteenth and twentieth centuries were marked by vigorous international traffic in ethnography and natural history specimens that tell us much about colonialism, travel and the history of knowledge – and have implications for the remobilisation of museums in the future.' – Nicholas Thomas, University of Cambridge 'The first major work to examine the implications and consequences of the migration of materials from one scientific or cultural milieu to another, it highlights the need for a more nuanced understanding of collections and offers insights into their potential for future re-mobilisation.' – Arthur MacGregor

How do museums confront the violence of European colonialism, conquest, dispossession, enslavement, and genocide?

Saints and Citizens is a bold new excavation of the history of Indigenous people in California in the late eighteenth and nineteenth centuries, showing how the missions became sites of their authority, memory, and identity. Shining a forensic eye on colonial encounters in Chumash, Luiseño, and Yokuts territories, Lisbeth Haas depicts how native painters incorporated their cultural iconography in mission painting and how leaders harnessed new knowledge for control in other ways. Through her portrayal of highly varied societies, she explores the politics of Indigenous citizenship in the independent Mexican nation through events such as the Chumash War of 1824, native emancipation after 1826, and the political pursuit of Indigenous rights and land through 1848.

Public History: A Textbook of Practice is a guide to the many challenges historians face while teaching, learning, and practicing public history. Historians can play a dynamic and essential role in contributing to public understanding of the past, and those who work in historic preservation, in museums and archives, in government agencies, as consultants, as oral historians, or who manage crowdsourcing projects need very specific skills. This book links theory and practice and provides students and practitioners with the tools to do public history in a wide range of settings. The text engages throughout with key issues such as public participation, digital tools and media, and the internationalization of public history. Part One focuses on public history sources, and offers an overview of the creation, collection, management, and preservation of public history materials (archives, material culture, oral materials, or digital sources). Chapters cover sites and institutions such as archival repositories and museums, historic buildings and structures, and different practices such as collection management, preservation (archives, objects, sounds, moving images, buildings, sites, and landscape), oral history, and genealogy. Part Two deals with the different ways in which public historians can produce historical narratives through different media (including exhibitions, film, writing, and digital tools). The last part explores the challenges and ethical issues that public historians will encounter when working with different communities and institutions. Either in public history methods courses or as a resource for practicing public historians, this book lays the groundwork for making meaningful connections between historical sources and popular audiences.

A wide-ranging, multidisciplinary look at Native American literature through non-narrative texts

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like lists, albums, recipes, and scrapbooks Kelly Wisecup offers a sweeping account of early Native American literatures by examining Indigenous compilations: intentionally assembled texts that Native people made by juxtaposing and recontextualizing textual excerpts into new relations and meanings. Experiments in reading and recirculation, Indigenous compilations include Mohegan minister Samson Occom's medicinal recipes, the Ojibwe woman Charlotte Johnston's poetry scrapbooks, and Abenaki leader Joseph Laurent's vocabulary lists. Indigenous compilations proliferated in a period of colonial archive making, and Native writers used compilations to remake the very forms that defined their bodies, belongings, and words as ethnographic evidence. This study enables new understandings of canonical Native writers like William Apess, prominent settler collectors like Thomas Jefferson and Henry Rowe Schoolcraft, and Native people who contributed to compilations but remain absent from literary histories. Long before current conversations about decolonizing archives and museums, Native writers made and circulated compilations to critique colonial archives and foster relations within Indigenous communities.

This landmark publication reevaluates historical Native American art as a crucial but under-examined component of American art history. The Charles and Valerie Diker Collection, a transformative promised gift to The Metropolitan Museum of Art, includes masterworks from more than fifty cultures across North America. The works highlighted in this volume span centuries, from before contact with European settlers to the early twentieth century. In this beautifully illustrated volume, featuring all new photography, the innovative visions of known and unknown makers are presented in a wide variety of forms, from painting, sculpture, and drawing to regalia, ceramics, and baskets. The book provides key insights into the art, culture, and daily life of culturally distinct Indigenous peoples along with critical and popular perceptions over time, revealing that to engage Native art is to reconsider the very meaning of America. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

Knowing Native Arts brings Nancy Marie Mithlo's Native insider perspective to understanding the significance of Indigenous arts in national and global milieus. These musings, written from the perspective of a senior academic and curator traversing a dynamic and at turns fraught era of Native self-determination, are a critical appraisal of a system that is often broken for Native peoples seeking equity in the arts. Mithlo addresses crucial issues, such as the professionalization of Native arts scholarship, disparities in philanthropy and training, ethnic fraud, and the receptive scope of Native arts in new global and digital realms. This contribution to the field of fine arts broadens the scope of discussions and offers insights that are often excluded from contemporary appraisals.

This important publication is the first from the Yale University Art Gallery dedicated to Indigenous North American art. Accompanying a student-curated exhibition, it marks a milestone in the collection, display, and interpretation of Native American art at Yale and seeks to expand the dialogue surrounding the University's relationship with Indigenous peoples and their arts. The catalogue features an introduction by the curators that surveys the history of Indigenous art on campus and outlines the methodology used while researching and mounting the exhibition; a discussion of Yale's Native American Cultural Center; and a preface by the Medicine Woman and Tribal Historian of the Mohegan Nation. Also included are images of nearly 100 works—basketry, beadwork, drawings, photography, pottery, textiles, and wood carving, from the early 1800s to the present day—drawn from the collections of the Gallery, the

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Yale Peabody Museum of Natural History, and the Beinecke Rare Book and Manuscript Library. The objects are grouped into four sections, each introduced with a short essay, that center on the themes in the book's title. Together, these texts and artworks seek to amplify Indigenous voices and experiences, charting a course for future collaborations. *Useful Objects* examines the cultural history of nineteenth-century American museums through the eyes of writers, visitors, and collectors. Throughout this period, museums gradually transformed from encyclopedic cabinets to more specialized public institutions. These changes prompted wider debates about how museums determine what objects to select, preserve, and display--and who gets to decide. Drawing on a wide range of archival materials and accounts in fiction, guidebooks, and periodicals, *Useful Objects* shows how the challenges facing nineteenth-century museums continue to resonate in debates about their role in American culture today.

Challenging the Dichotomy explores how dichotomies regarding heritage dominate the discussions of ethics, practices, and institutions. Contributing authors underscore the challenge to the old paradigms from multiple forces. The case studies and discourses, both ethnographic and archaeological, arise from a wide variety of regional contexts and cultures.

Robert Hopkins was a man caught between two worlds. As a member of the Dakota Nation, he was unfairly imprisoned, accused of taking up arms against U.S. soldiers when war broke out with the Dakota in 1862. However, as a Christian convert who was also a preacher, Hopkins's allegiance was often questioned by many of his fellow Dakota as well. Without a doubt, being a convert--and a favorite of the missionaries--had its privileges. Hopkins learned to read and write in an anglicized form of Dakota, and when facing legal allegations, he and several high-ranking missionaries wrote impassioned letters in his defense. Ultimately, he was among the 300-some Dakota spared from hanging by President Lincoln, imprisoned instead at Camp Kearney in Davenport, Iowa, for several years. His wife, Sarah, and their children, meanwhile, were forced onto the barren Crow Creek reservation in Dakota Territory with the rest of the Dakota women, children, and elderly. In both places, the Dakota were treated as novelties, displayed for curious residents like zoo animals. Historian Linda Clemmons examines the surviving letters from Robert and Sarah; other Dakota language sources; and letters from missionaries, newspaper accounts, and federal documents. She blends both the personal and the historical to complicate our understanding of the development of the Midwest, while also serving as a testament to the resilience of the Dakota and other indigenous peoples who have lived in this region from time immemorial.

For artists, scholars, researchers, educators and students of arts theory interested in culture and the arts, a proper understanding of the questions surrounding 'interculturality' and the arts requires a full understanding of the creative, methodological and interconnected possibilities of theory, practice and research. The *International Handbook of Intercultural Arts Research* provides concise and comprehensive reviews and overviews of the convergences and divergences of intercultural arts practice and theory, offering a consolidation of the breadth of scholarship, practices and the contemporary research methodologies, methods and multi-disciplinary analyses that are emerging within this new field.

An environmental history of Southern California's Salton Sea, the state's largest inland

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body of water, and the complex politics of environmental and human health in the West. *Rhetoric and Settler Inertia: Strategies of Canadian Decolonization* explores communication forms that can generate settler support for decolonization. Emphasizing the importance of both indigenous and settler audiences, the book suggests the promise of decolonial rhetoric framed in the language of mutual benefit.

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Museum exhibitions focusing on Native American history have long been curator controlled. However, a shift is occurring, giving Indigenous people a larger role in determining exhibition content. In *Decolonizing Museums*, Amy Lonetree examines the co

The first book-length biography of Richard Oakes, a Red Power activist of the 1960s who was a leader in the Alcatraz takeover and the Red Power Indigenous rights movement A revealing portrait of Richard Oakes, the brilliant, charismatic Native American leader who was instrumental in the takeovers of Alcatraz, Fort Lawton, and Pit River and whose assassination in 1972 galvanized the Trail of Broken Treaties march on Washington, DC. The life of this pivotal Akwesasne Mohawk activist is explored in an important new biography based on extensive archival research and key interviews with activists and family members. Historian Kent Blansett offers a transformative and new perspective on the Red Power movement of the turbulent 1960s and the dynamic figure who helped to organize and champion it, telling the full story of Oakes's life, his fight for Native American self-determination, and his tragic, untimely death. This invaluable history chronicles the mid-twentieth century rise of Intertribalism, Indian Cities, and a national political awakening that continues to shape Indigenous politics and activism to this day.

This volume also provides both currently practicing historians and those entering the field a map for understanding the historical landscape of the future: not just to the historiographical debates of the academy but also the boom in commemoration and history outside the academy evident in many countries since the 1990s, which now constitutes the historical culture in each country. Public historians need to understand both contexts, and to negotiate their implications for questions of historical authority and the public historian's work.

Four articles cover archival practices at a small liberal arts college, repatriation of sacred objects, emergence of the African art collection at The Kreeger Museum, and exhibit creation process at The Rockefeller Archive Center.

The museum has become a vital strategic space for negotiating ownership of and access to knowledges produced in local settings. *Museum as Process* presents community-engaged "culture work" of a group of scholars whose collaborative projects consider the social spaces between the museum and community and offer new ways of addressing the challenges of bridging the local and the global. *Museum as Process* explores a variety of strategies for engaging source communities in the process of translation and the collaborative mediation of cultural knowledges. Scholars from around the world reflect upon their work with specific communities in different parts of the world – Australia, Canada, Ghana, Great Britain, New Zealand, Papua New Guinea, Philippines, South Africa, Taiwan and the United States. Each global case study provides significant insights into what happens to knowledge as it moves back and forth between source communities and global sites, especially the museum. *Museum as Process* is an important contribution to understanding the relationships between museums and source communities and the flow of cultural knowledge.

In contrast to past studies that focus narrowly on war and massacre, treat Native peoples as victims, and consign violence safely to the past, this interdisciplinary collection of essays opens up important new perspectives. While recognizing the long history of genocidal violence against Indigenous peoples, the contributors emphasize the agency of individuals and communities in genocide's aftermath and provide historical and contemporary examples of

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activism, resistance, identity formation, historical memory, resilience, and healing. The collection also expands the scope of violence by examining the eyewitness testimony of women and children who survived violence, the role of Indigenous self-determination and governance in inciting violence against women, and settler colonialism's promotion of cultural erasure and environmental destruction. By including contributions on Indigenous peoples in the United States, Canada, the Pacific, Greenland, Sápmi, and Latin America, the volume breaks down nation-state and European imperial boundaries to show the value of global Indigenous frameworks. Connecting the past to the present, this book confronts violence as an ongoing problem and identifies projects that mitigate and push back against it.

Born in the northern region of the Sierra Nevada mountains, Marie Mason Potts (1895–1978), a Mountain Maidu woman, became one of the most influential California Indian activists of her generation. In this illuminating book, Terri A. Castaneda explores Potts's rich life story, from her formative years in off-reservation boarding schools, through marriage and motherhood, and into national spheres of Native American politics and cultural revitalization. During the early twentieth century, federal Indian policy imposed narrow restrictions on the dreams and aspirations of young Native girls. Castaneda demonstrates how Marie initially accepted these limitations and how, with determined resolve, she broke free of them. As a young student at Greenville Indian Industrial school, Marie navigated conditions that were perilous, even deadly, for many of her peers. Yet she excelled academically, and her adventurous spirit and intellectual ambition led her to transfer to Pennsylvania's Carlisle Indian Industrial School. After graduating in 1915, Marie Potts returned home, married a former schoolmate, and worked as a domestic laborer. Racism and socioeconomic inequality were inescapable, and Castaneda chronicles Potts's growing political consciousness within the urban milieu of Sacramento. Against this backdrop, the author analyzes Potts's significant work for the Federated Indians of California (FIC) and her thirty-year tenure as editor and publisher of the *Smoke Signal* newspaper. Potts's voluminous correspondence documents her steadfast conviction that California Indians deserved just compensation for their stolen ancestral lands, a decent standard of living, the right to practice their traditions, and political agency in their own affairs. Drawing extensively from this trove of writings, Castaneda privileges Potts's own voice in the telling of her story and offers a valuable history of California Indians in the twentieth century.

Nineteenth-century "salvage anthropology" preserved millions of Indigenous objects, sources of knowledge invaluable to researchers and the public. But many of these objects were stolen, and for decades exhibited as proof of cultural evolution. Samuel Redman details the tangled history and explores how we might contend with such collections today.

Interpreting Religion at Museums and Historic Sites encourages readers to consider the history of religion as integral to American culture and provides a practical guide for any museum to include interpretation of religious traditions in its programs and exhibits.

Comprehensive overview of the University of Michigan's Museums, Libraries, and

collections

The role of archives and libraries in our digital age is one of the most pressing concerns of humanists, scholars, and citizens worldwide. This collection brings together specialists from academia, public libraries, governmental agencies, and non-profit archives to pursue common questions about value across the institutional boundaries that typically separate us.

The Oxford Handbook of American Indian History presents the story of the indigenous peoples who lived-and live-in the territory that became the United States. It describes the major aspects of the historical change that occurred over the past 500 years with essays by leading experts, both Native and non-Native, that focus on significant moments of upheaval and change.

This book focuses on socio-cultural issues and the potential of using dioramas in museums to engage various audiences with – and in – contemporary debates and big issues, which society and the natural environment are facing, such as biodiversity loss. From the early 1900s, with the passage of time and changes in cultural norms in societies, this genre of exhibits evolved in response to the changes in entertainment, expectations and expressed needs of museum visitors. The challenge has always been to provide meaningful, relevant experiences to visitors, and this is still the aim today. Dioramas are also increasingly valued as learning tools. Contributions in this book specifically focus on their educational potential. In practice, dioramas are used by a wide range of educational practitioners to assist learners in developing and understanding specific concepts, such as climate change, evolution or or conservation issues. In this learning process, dioramas not only contribute to scientific understanding and cultural awareness, but also reconnect wide audiences to the natural world and thereby contribute to the well-being of societies. In the simultaneously published book: "Natural History Dioramas – Traditional Exhibits for Current Educational Themes, Science Educational Aspects" the editors discuss the history of dioramas and their building and science learning aspects, as well as current developments and their place in the visitor experience.

Reconsiders complex questions about how we imagine ourselves and our political communities

Refocusing Ethnographic Museums through Oceanic Lenses offers a collaborative ethnographic investigation of Indigenous museum practices in three Pacific museums located at the corners of the so-called Polynesian triangle: Bernice Pauahi Bishop Museum, Hawai'i; Museum of New Zealand Te Papa Tongarewa; and Museo Antropológico Padre Sebastián Englert, Rapa Nui. Since their inception, ethnographic museums have influenced academic and public imaginations of other cultural-geographic regions, often resulting Euro-American projection of anthropological imaginations has come under intense pressure, as seen in recent debates and conflicts around the Humboldt Forum in Berlin, Germany. At the same time, (post)colonial renegotiations in former European and American colonies, such as the cases in this book, have initiated dramatic changes to anthropological approaches through Indigenous museum practices. The book shapes a dialogue between both situations—Euro-American myopia and Oceanic perspectives—by offering historically informed, ethnographic insights into Indigenous museum practices grounded in Indigenous epistemologies, ontologies, and

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cosmologies. In doing so, the book employs Oceanic lenses that help to reframe Pacific collections in, and the production of public understandings through, ethnographic museums in Europe and the Americas. Following this line of reasoning, Refocusing Ethnographic Museums sets out to offer insights into Indigenous museologies across Oceania to recalibrate ethnographic museums, collections, and practices through Indigenous Oceanic approaches and perspectives. This, in turn, should assist any museum scholar and professional in rethinking and redoing their respective institutional settings, intellectual frameworks, and museum processes when dealing with Oceanic affairs; and, more broadly, in doing the “epistemic work” needed to confront “coloniality,” not only as a political problem or ethical obligation, but “as an epistemology, as a politics of knowledge.” A distinctive feature is the book’s layered coauthorship and multi-vocality, drawing on a collaborative approach that has put the (widespread) philosophical commitment to dialogical inquiry into (seldom) practice by systematically co-constituting ethnographic knowledge. In doing so, the book shapes an “ethnographic kaleidoscope,” proposing the metaphor of the kaleidoscope as a way of encouraging fluid ethnographic engagements to avoid the impulse to solidify and enclose differences, and remain open to changing ethnographic meanings, positions, performances, and relationships. The coauthors collaboratively mobilize Oceanic eyes, bodies, and sovereignties, thus enacting an ethnographic kaleidoscopic process and effect aimed at refocusing ethnographic museums through Oceanic lenses.

Current discourse on Indigenous engagement in museum studies is often dominated by curatorial and academic perspectives, in which community voice, viewpoints, and reflections on their collaborations can be under-represented. This book provides a unique look at Indigenous perspectives on museum community engagement and the process of self-representation, specifically how the First Nations Elders of the Blackfoot Confederacy have worked with museums and heritage sites in Alberta, Canada, to represent their own culture and history. Situated in a post-colonial context, the case-study sites are places of contention, a politicized environment that highlights commonly hidden issues and naturalized inequalities built into current approaches to community engagement. Data from participant observation, archives, and in-depth interviewing with participants brings Blackfoot community voice into the text and provides an alternative understanding of self and cross-cultural representation. Focusing on the experiences of museum professionals and Blackfoot Elders who have worked with a number of museums and heritage sites, Indigenous Voices in Cultural Institutions unpicks the power and politics of engagement on a micro level and how it can be applied more broadly, by exposing the limits and challenges of cross-cultural engagement and community self-representation. The result is a volume that provides readers with an in-depth understanding of the nuances of self-representation and decolonization.

Sources and Methods in Indigenous Studies is a synthesis of changes and innovations in methodologies in Indigenous Studies, focusing on sources over a broad chronological and geographical range. Written by a group of highly respected Indigenous Studies scholars from across an array of disciplines, this collection offers insight into the methodological approaches contributors take to research, and how these methods have developed in recent years. The book has a two-part structure that looks, firstly, at the theoretical and disciplinary movement of Indigenous Studies within history, literature, anthropology, and the social sciences. Chapters in this section reveal that, while engaging with other disciplines, Indigenous Studies has forged its own intellectual path by borrowing and innovating from other fields. In part two, the book examines the many different areas with which sources for indigenous history have been engaged, including the importance of family, gender, feminism, and sexuality, as well as various elements of expressive culture such as material culture, literature, and museums. Together, the chapters offer readers an overview of the dynamic state of the field in Indigenous Studies. This book shines a spotlight on the ways in which scholarship is transforming

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Indigenous Studies in methodologically innovative and exciting ways, and will be essential reading for students and scholars in the field.

Museums are public resources that can offer rich extensions to classroom educational experiences from tours through botanical gardens to searching for family records in the archives of a local historical society. With clarity and a touch of humor, Quinn presents ideas and examples of ways that teachers can use museums to support student exploration while also teaching for social justice. Topics include disability and welcoming all bodies, celebrating queer people's lives and histories, settler colonialism and decolonization, fair workplaces, Indigenous knowledge, and much more. This practical resource invites classroom teachers to rethink how and why they are bringing students to museums and suggests projects for creating rich museum-based learning opportunities across an array of subject areas. Book Features: Links museums, classroom teaching, and social movements for justice. Focuses on the cultural contributions of people of color, women, and other marginalized groups. Organized around probing questions connecting history and contemporary events, museum formats and content, and activities. Includes pull-out themes and resources for further reading.

Keywords offers a conversational journey through the overlying terrains of politically engaged art and artistically engaged politics, combining a major statement on subversive aesthetics, a survey of radical film strategies, and a lexicon of over a thousand terms and concepts. No other book combines an ambitious essay on radical politics and aesthetics in film with a lexicon of terms and ideas, many of which are new and innovative. Creates and illustrates over a thousand terms and concept, drawing its examples from a wide range of media. Provides a broad timespan, covering the very ancient (Ramayana, Aristotle) to the most current (digital mashups, memes). Uniquely discusses the areas of film, television and the internet within one book. No other book combines an ambitious essay on radical politics and aesthetics in film with a lexicon of terms and ideas, many of which are new and innovative.

Over the first half of the twentieth century, scientist and scholar Frances Densmore (1867-1957) visited thirty-five Native American tribes, recorded more than twenty-five hundred songs, amassed hundreds of artifacts and Native-crafted objects, and transcribed information about Native cultures. Her visits to indigenous groups included meetings with the Ojibwes, Lakotas, Dakotas, Northern Utes, Ho-chunks, Seminoles, and Makahs. A "New Woman" and a self-trained anthropologist, she not only influenced government attitudes toward indigenous cultures but also helped mold the field of anthropology. Densmore remains an intriguing historical figure. Although researchers use her vast collections at the Smithsonian and Minnesota Historical Society, as well as her many publications, some scholars critique her methods of "salvage anthropology" and concepts of the "vanishing" Native American. *Travels with Frances Densmore* is the first detailed study of her life and work. Through narrative descriptions of her life paired with critical essays about her work, this book is an essential guide for understanding how Densmore formed her collections and the lasting importance they have had for researchers in a variety of fields.

Returning Home features and contextualizes the creative works of Diné (Navajo) boarding school students at the Intermountain Indian School, which was the largest federal Indian boarding school between 1950 and 1984. Diné student art and poetry reveal ways that boarding school students sustained and contributed to Indigenous cultures and communities despite assimilationist agendas and pressures. This book works to recover the lived experiences of Native American boarding school students through creative works, student interviews, and scholarly collaboration. It shows the complex agency and ability of Indigenous youth to maintain their Diné culture within the colonial spaces that were designed to alienate them from their communities and customs. *Returning Home* provides a view into the students' experiences and their connections to Diné community and land. Despite the initial Intermountain Indian School agenda to send Diné students away and permanently relocate

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them elsewhere, Diné student artists and writers returned home through their creative works by evoking senses of Diné Bikéyah and the kinship that defined home for them. *Returning Home* uses archival materials housed at Utah State University, as well as material donated by surviving Intermountain Indian School students and teachers throughout Utah, Arizona, and New Mexico. Artwork, poems, and other creative materials show a longing for cultural connection and demonstrate cultural resilience. This work was shared with surviving Intermountain Indian School students and their communities in and around the Navajo Nation in the form of a traveling museum exhibit, and now it is available in this thoughtfully crafted volume. By bringing together the archived student arts and writings with the voices of living communities, *Returning Home* traces, recontextualizes, reconnects, and returns the embodiment and perpetuation of Intermountain Indian School students' everyday acts of resurgence.

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