

prejudice, as well as the difficulties they would face in later migrations prompted by more urgent situations. For instance, beginning in the 1880s violence in Sonora pushed many Yaquis to take refuge in Arizona and Cree refugees fled to Montana in the wake of Louis Riel's 1885 rebellion. In both cases, these groups faced a precarious situation.

The heart of the book traces these different populations as they struggled to gain refugee status, avoid deportation, and achieve eventual recognition and their homelands on the United States side of the border—even as they fell through the cracks of both federal Indian and immigration policy. As Rensink puts it, “They were “foreign” Indians, and the United States did not have any mechanism with which to deal with them” (96). Haphazard policy combined with widely divergent economic prospects at this point separated the experiences of the groups. In the 1890s, Crees and Chippewas in Montana suffered without economic opportunity and faced deportation to Canada, although many quickly returned to Montana. Their persistent efforts allowed them to gain federal recognition and reservation land in the 1910s. Meanwhile, although Yaquis found work and better integration in Arizona, continuing Yaqui warfare in Mexico and general prejudice meant that they faced more extensive challenges, including possible deportation. Official recognition was gained much later.

The book is very well written, and eloquent in many passages. Rensink balances compelling and intimate narrative with his interpretive agenda, and that makes for a powerful read. The study is analytically powerful, illuminating specific life histories as well as the structures and policy contradictions that defined these two resilient groups' histories. A companion website, [www.nativebutforeign.org](http://www.nativebutforeign.org), is another impressive feature of this book. Most notable here are expanded author's notes, often including useful, difficult-to-publish data such as census charts, as well as general summaries and further context about certain sources. For readers interested in comparative borderlands history, Indigenous history, and immigration history, Rensink's account will be essential. For readers of this journal in particular, the book offers important reflections on what indigeneity meant in the context of the history of mobile people, moving among different nation-states, and trying to negotiate both immigration and federal Indian law that had no specific place for them. Given the importance of borderlands and migration in the history of Indigenous peoples more generally, the book reveals insights that go well beyond these case studies in their implications for United States history.

*Robert Michael Morrissey*  
University of Illinois, Urbana-Champaign

**No Reservation: New York Contemporary Native American Art Movement.** By David Bunn Martine. Edited by Jennifer Tromski; foreword by Ashton Dore. New York: American Indian Arts Inc., 2017. 259 pages. \$29.95 paper.

In the mind of the average art viewer, it's probably still the case that images of Native American art are stereotypically limited to Santa Fe Indian Market, where mostly traditional artists sell their work to affluent white tourists wearing silver and turquoise.

Yet, as *No Reservation: New York Contemporary Native American Art Movement* highlights, for almost a century many Native artists have been big-city residents and participants in the institutions and critical dialogue of the art world of New York city, the leading art metropolis in the United States. *No Reservation* is the first book to document comprehensively the many famous and not-so-famous Native visual artists, curators, performing artists, filmmakers, and writers pursuing creative careers in this specific context. A key premise of the book is that the division between “Native” and non-Native contemporary art in New York is problematic, leading to the erasure of those Native artists who built careers in the context of “mainstream” contemporary art and the influence of Native art on non-Native artists. The book seeks to eliminate that erasure.

Many Native artists have engaged with the work of non-Native contemporary artists; from the early years of New York Native art, Leon Polk Smith and George Morrison were building upon the work of the Abstract Expressionists and Color Field Painters, and hence the longer, global history of modernism. Thus the book discusses “works by non-Indian artists alongside those of Native artists who were personally or conceptually engaged with their work,” which goes a long way toward appropriately discussing Native art and cultural tradition in terms of negotiation, innovation, and adaptability. The author writes that the “principal characteristics [of the New York Contemporary Native Art Movement] are diversity and innovation” (111), rather than “homogenous and singular” (44). This is very evident from the large number of color reproductions of artworks, which alone are a very valuable part of this book. Even specialists in Native art have probably never seen many of these works, and certainly not together for comparison.

*No Reservation* is organized into six chapters discussing the “New York Contemporary Native Art Movement” since the 1940s and 1950s. It briefly covers the rise of New York as the leading global art city in the post-World War II years; the curiosity and “critical misunderstanding” of non-Native artists and writers of that time regarding Native art; the work of postwar Native artists and curators; the role of the American Indian Community House as an anchoring social institution and exhibition space; and the recollections, experiences, and ideas of many Native artists and writers with long careers in the city. Much of the latter are records of roundtable discussions in New York organized by AMERINDA (a Native arts advocacy organization and publisher of this book), with many interesting remarks from both scholars and artists engaged with the New York Native art world.

Author David Bunn Martine is chair of AMERINDA, curator, and longtime artist of Shinnecock/Montauk, Chiricahua Fort Sill Apache heritage; as he explains, this transformation of New York into the global art capital came at a time when thousands of Native people were resettling in the city after the war as part of the Bureau of Indian Affairs’ resettlement and termination programs. Individual artists also moved to the city specifically to work as artists and throughout the period Native artists were participating in New York’s art world. (*No Reservation’s* definition of “Native” is fairly inclusive, including, for example, Robert Rauschenberg, who said he had a Cherokee grandmother he never knew and, to my knowledge, never exhibited

his work as “Native” or as being informed by his heritage at all.) Bridging the often separate conversations about Native and non-Native art in New York, *No Reservation* includes definitions of various postwar art styles (like minimalism and pop), brief biographies of Native and non-Native artists (the Native biographies are a particularly valuable contribution of this publication), and brief timelines of Native American art history and a useful appendix on the resettlement of Native people in New York after World War II.

The book is very readable for anyone interested in art and Native studies, and, in terms of classroom use, I think advanced undergraduates would handle it without issue. Basic art terms are defined and the writing is mostly jargon-free. It provides a useful source of information for understanding this period in New York, and it provides a geographic case study to many of the seminal academic studies of the time period of contemporary Native art it covers, including Bill Anthes’s *Native Moderns: American Indian Painting, 1940–1960* and Jessica Horton’s *Art for an Undivided Earth: The American Indian Movement Generation*. It also provides essential background for contextualizing those contemporary Native artists who show in New York galleries, such as Jeffrey Gibson. The publication will be essential reading for anyone studying contemporary Native American art and I would especially recommend it to any Native artists, curators, and writers interested in the history of their immediate predecessors. The tougher nut to crack will be getting folks from the “mainstream” contemporary art world to give the book the attention it deserves.

*Mark Watson*

Clayton State University

**Pan-Tribal Activism in the Pacific Northwest: The Power of Indigenous Protest and the Birth of Daybreak Star Cultural Center.** By Vera Parham. Lanham, MD: Lexington Books, 2017. \$90.00 cloth; \$85.80 electronic.

There is a still-growing trend in decolonial scholarship to shift case studies from the long arc of a grand history to particularized moments of cultural narrative, whether involving time, geography, or both. These “local” narratives may involve Native-settler conflict or Indigenous activism; they might interrogate neocolonial machinations of control or center the re/suturing of cultural wounds; they may recast Native lifeways, or deploy prescriptivism as a device of decolonization. In reading *Pan-Tribal Activism in the Pacific Northwest*, we experience a mélange of these subjects. In investigating Native resistance in the Pacific Northwest region, Vera Parham adds specificity to the larger story of Red Power, and particularly to the takeovers of the 1960s and 1970s by Indians of All Tribes (IAT). Exploring a story typically sidelined—that of the pan-Indian occupation of Fort Lawton outside Seattle, Washington in March 1970—Parham explores the issues of negotiation between the United Indians of All Tribes (UIAT) and the local Seattle, Washington state, and federal governments. In addition,