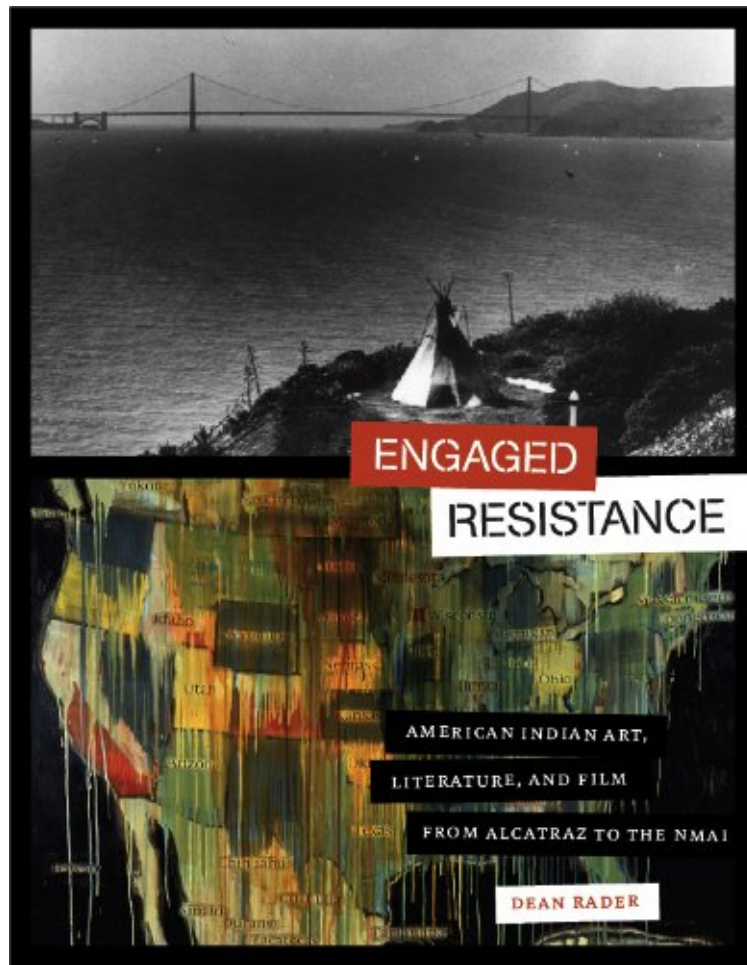


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Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI (William and Bettye Nowlin Series in Art, History, and Culture of the Western Hemisphere (Paperback))

Dean Rader

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Dean Rader : Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI (William and Bettye Nowlin Series in Art, History, and Culture of the Western Hemisphere (Paperback)) before purchasing it in order to gage whether or not it would be worth my time, and all praised Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI (William and Bettye Nowlin Series in Art, History, and Culture of the Western Hemisphere (Paperback)):

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Five StarsBy AdrianGreat and informative! Lots of cool pictures.2 of 2 people found the following review helpful.
Engaging? Brilliant!By City Book ReviewWritten by one of the first scholars and commentator's on popular culture to take an in-depth look at recent Native American art, literature, and film, //Engaged Resistance// is a big, brilliant book, full of color film clips, photographs, and art reproductions, as well as excerpts from novels, poetry, and films that both participate in the dominant American culture, and at the same time push against the assimilation and erasure of Indian culture. It's a book packed with descriptions and analyses of figures like filmmaker Sherman Alexie, best-selling novelist Louise Erdrich and many other lesser known figures, like LeAnne Howe, Edgar Heap of Birds, Jaune Quick-To-See Smith, and Chris Eyre. An English professor at the University of San Francisco and a native Oklahoman, Rader explores the ways natives assert their own sovereignty on cultural issues, skirting the historical and legal options that have in large part failed to preserve their culture or give them a voice. With a chapter devoted to the impressive new National Museum of the American Indian in Washington, D.C.,//Engaged Resistance//moves across genres, using what Rader calls the "compositional resistance" of mixed genres and blurred boundaries to demonstrate yet another way of resisting erasure and assimilation.Reviewed by Zara Raab

From Sherman Alexie's films to the poetry and fiction of Louise Erdrich and Leslie Marmon Silko to the paintings of Jaune Quick-To-See Smith and the sculpture of Edgar Heap of Birds, Native American movies, literature, and art have become increasingly influential, garnering critical praise and enjoying mainstream popularity. Recognizing that the time has come for a critical assessment of this exceptional artistic output and its significance to American Indian and American issues, Dean Rader offers the first interdisciplinary examination of how American Indian artists, filmmakers, and writers tell their own stories.Beginning with rarely seen photographs, documents, and paintings from the Alcatraz Occupation in 1969 and closing with an innovative reading of the National Museum of the American Indian, Rader initiates a conversation about how Native Americans have turned to artistic expression as a means of articulating cultural sovereignty, autonomy, and survival. Focusing on figures such as author/director Sherman Alexie (Flight, Face, and Smoke Signals), artist Jaune Quick-To-See Smith, director Chris Eyre (Skins), author Louise Erdrich (Jacklight, The Last Report on the Miracles at Little No Horse), sculptor Edgar Heap of Birds, novelist Leslie Marmon Silko, sculptor Allen Houser, filmmaker and actress Valerie Red Horse, and other writers including Joy Harjo, LeAnne Howe, and David Treuer, Rader shows how these artists use aesthetic expression as a means of both engagement with and resistance to the dominant U.S. culture. Raising a constellation of new questions about Native cultural production, Rader greatly increases our understanding of what aesthetic modes of resistance can accomplish that legal or political actions cannot, as well as why Native peoples are turning to creative forms of resistance to assert deeply held ethical values.

""[Raders] insightful readings of Native texts and symbols are sensitive and accomplished. . . . Engaged Resistance performs important cultural work by bringing new attention to Native American artists, authors, and filmmakers, whose contributions remain marginalized and under appreciated in popular culture." (Western American Literature 2012-09-15)From the Inside FlapVisually beautiful, poetically adept, and analytically provocative, Engaged Resistance brilliantly sets out a unified field architecture for reading American Indian political aesthetics [and aesthetic politics]. Dean Rader's lively writing, broad range, and cool interpretive moves make him one of the most compelling scholars working in interdisciplinary American Indian studies today. --Phillip Deloria, Professor, Department of History, The Program in American Culture, and The Native American Studies Program, University of MichiganFrom the Back CoverEngaged Resistance maps the vibrant creative conversation taking place among Native artists, writers, scholars, and filmmakers. In this rich and thoughtful study, Dean Rader offers provocative new approaches to well-known works by Sherman Alexie, Leslie Marmon Silko, and Jaune Quick-to-See-Smith, even as he draws our attention to edgy emerging authors like poets James Thomas Stevens and Esther Belin. Particularly welcome are his explorations of "Native genre busting and genre bending," as he documents the importance of "compositional resistance" as an act of survivance. Rader's notion of "indigenous interdisciplinarity" offers us a new model for engaging with some of the most astonishing and complex and critically neglected work of our time. --Janet McAdams, Robert P. Hubbard Professor of Poetry, Kenyon College