

## Decolonizing Museums: Representing Native America In National And Tribal Museums (First Peoples, New Directions In Indigenous Studies)

*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.

*Voices of a Thousand People* is the story of one Native community's efforts to found their own museum and empower themselves to represent their ancient traditional lifeways, their historic experiences with colonialism, and their contemporary efforts to preserve their heritage for generations to come. This ethnography richly portrays how a community embraced the archaeological discovery of Ozette village in 1970 and founded the Makah Cultural and Research Center (MCRC) in 1979. Oral testimonies, participant observation, and archival research weave a vivid portrait of a cultural center that embodies the self-image of a Native American community in tension with the identity assigned to it by others.

Since its founding in 1846 "for the increase and diffusion of knowledge," the Smithsonian Institution has been an important feature of the American cultural landscape. In *A Living Exhibition*, William S. Walker examines the tangled history of cultural exhibition at the Smithsonian from its early years to the chartering of the National Museum of the American Indian in 1989. He tracks the transformation of the institution from its original ideal as a "universal museum" intended to present the totality of human experience to the variegated museum and research complex of today. Walker pays particular attention to the half century following World War II, when the Smithsonian significantly expanded. Focusing on its exhibitions of cultural history, cultural anthropology, and folk life, he places the Smithsonian within the larger context of Cold War America and the social movements of the 1960s, '70s, and '80s. Organized chronologically, the book uses the lens of the Smithsonian's changing exhibitions to show how institutional decisions become intertwined with broader public debates about pluralism, multiculturalism, and decolonization. Yet if a trend toward more culturally specific museums and exhibitions characterized the postwar history of the institution, its leaders and curators did not abandon the vision of the universal museum. Instead, Walker shows, even as the Smithsonian evolved into an extensive complex of museums, galleries, and research centers, it continued to negotiate the imperatives of cultural convergence as well as divergence, embodying both a desire to put everything together and a need to take it all apart.

Edward S. Curtis's *The North American Indian* is the most ambitious photographic and ethnographic record of Native American cultures ever produced. Published between 1907 and 1930 as a series of twenty volumes and portfolios, the work contains more than two thousand photographs intended to document the traditional culture of every Native American tribe west of the Mississippi. Many critics have claimed that Curtis's images present Native peoples as a "vanishing race," hiding both their engagement with modernity and the history of colonial violence. But in this major reappraisal of Curtis's work, Shagoon Zamir argues instead that Curtis's photography engages meaningfully with the crisis of culture and selfhood brought on by the dramatic transformations of Native societies. This crisis is captured profoundly, and with remarkable empathy, in Curtis's images of the human face. Zamir also contends that we can fully understand this achievement only if we think of Curtis's Native subjects as coauthors of his project. This radical reassessment is presented as a series of close readings that explore the relationship of aesthetics and ethics in photography. Zamir's richly illustrated study resituates Curtis's work in Native American studies and in the histories of photography and visual anthropology.

*Decolonizing Museums*

*Decolonizing American Indian History*

*Native Historians Write Back*

*The Makah Cultural and Research Center*

*Spirited Encounters*

*Public History and Popular Culture in the 1970s*

*Representing Native America in National and Tribal Museums*

This illuminating and provocative book is the first anthology devoted to Twentieth Century Native American and First Nations art. *Native American Art* brings together anthropologists, art historians, curators, critics and distinguished Native artists to explore a wide range of Native American art, including symbolism and spirituality, the role of patronage and museum practices, the politics of representation, and the aesthetic power of indigenous knowledge. The artist contributors, who represent several Native nations - in

Lakota, Plains Cree, and those of the Plateau country - emphasise the importance of traditional stories, mythologies in the production of contemporary art. Within great poignancy, they write about recent art in terms of home, home, aboriginal sovereignty. Tracing the continued resistance of Native artists to dominant orthodoxies of the art market, *Native American Art in the Twentieth Century* argues forcefully for Native art's place in modern art history. Fourteen scholars explore the various cultures that flourished on the North American continent before the arrival of the People of the Big Voice tells the visual history of Ho-Chunk families at the turn of the twentieth century and beyond through the lens of Black River Falls, Wisconsin studio photographer, Charles Van Schaick. The family relationships between who "sat for the photographer" are clearly visible in these images—sisters, friends, families, young couples—who appear to fill in a chronicle spanning from 1879 to 1942. Also included are candid shots of Ho-Chunk on the streets of Black River Falls, outside family dwellings, and at powwows. As author and Ho-Chunk tribal member Amy Lonetree writes, "A significant number of the images were taken just a few short years after the darkest, most devastating period for the Ho-Chunk: diseases, warfare, forced assimilation, loss of land, and repeated forced removals from our beloved homelands left the people in a fight for their culture and their lives." The book includes three introductory essays (a biographical essay by Daniel Mason, a critical essay by Amy Lonetree, and a reflection by Tom Jones) and 300-plus duotone photographs in a gallery style. Unique to the project are the identifications in the captions, which were researched over many years with tribal members and genealogists, and include both English and Ho-Chunk names.

Introduction -- Resistance: war gods -- Only after night fall -- Keepers of the sky -- Magic relief -- Tribal resolution -- eat themselves up -- This far away -- Regret: a scalp from Sand Creek -- I have come to kill Indians -- The Bones Bill -- back home -- Indian trophies -- Ac.35b -- A wound of the soul -- Reluctance: killer whale flotilla robe -- Masterless t -- Shakes -- Johnson v. Chilkat Indian Village -- Cranes' last stand -- The weight was heavy -- Our culture is not dying -- Calusa skulls -- The hardest cases -- Long since completely disappeared -- Unidentifiable -- Their place of understanding -- limbo -- Before we just gave up -- Conclusion

Inside the Fight to Reclaim Native America's Culture

Representations of Slavery

Our Lives

Uniting the Tribes

Collaboration, Native Voice, and the Making of the National Museum of the American Indian

Negro Building

Super Indian Volume One

Behold the sleazy logic of museums: plunder dressed up as charity, conservation, and care.

The essays in section 1 consider ethnography's influence on how Europeans represent colonized peoples. Section 2 essays analyze curatorial practices, emphasizing how exhibitions must serve diverse masters rather than solely the curator's own creativity and judgment, a dramatic departure from past museum culture and practice. Section 3 essays consider tribal museums that focus on contesting and critiquing colonial views of American and Canadian history while serving the varied needs of the indigenous communities.

This collection of field research narratives from veteran social and behavioral science researchers acknowledges the unpredictability of managing a project and candidly illustrates real-world problems and solutions. Unlike standard research methods texts, each chapter in this book has practical import for the researcher, ties together extant literature, and illustrates the issues with concrete examples from the authors' own experience. Chapters cover scenarios such as creating an interdisciplinary research team, hiring and training research staff and interviewers, developing the instrument, preparing data for analysis, navigating the IRB and ethical dilemmas, maintaining cultural sensitivity, evaluating the intervention, and disseminating results. Doctoral students, junior faculty, and research assistants will appreciate this insider's look at the reality of conducting a research project. Designed to supplement traditional textbooks on research methods, *The Field Research Survival Guide* will be an ideal addition to doctoral courses in departments of social work, psychology, psychiatry, and public health, and an indispensable field guide for those managing a research project. - An insider's guide to managing the reality of conducting a research project - Filled with straightforward advice from seasoned researchers - Chapter outlines summarize and map each scenario for quick reference - Addresses real-world research dilemmas candidly and knowledgeably "Everything you know about Indians is wrong." As the provocative title of Paul Chaat Smith's 2009 book proclaims, everyone knows about Native Americans, but most of what they know is the fruit of stereotypes and vague images. The real people, real communities, and real events of indigenous America continue to elude most people. The *Oxford Handbook of American Indian History* confronts this erroneous view by presenting an accurate and comprehensive history of the indigenous peoples who lived-and live-in the territory that became the United States. Thirty-two leading experts, both Native and non-Native, describe the historical developments of the past 500 years in American Indian history,

focusing on significant moments of upheaval and change, histories of indigenous occupation, and overviews of Indian community life. The first section of the book charts Indian history from before 1492 to European invasions and settlement, analyzing US expansion and its consequences for Indian survival up to the twenty-first century. A second group of essays consists of regional and tribal histories. The final section illuminates distinctive themes of Indian life, including gender, sexuality and family, spirituality, art, intellectual history, education, public welfare, legal issues, and urban experiences. A much-needed and eye-opening account of American Indians, this Handbook unveils the real history often hidden behind wrong assumptions, offering stimulating ideas and resources for new generations to pursue research on this topic.

Interpreting Native American History and Culture at Museums and Historic Sites

The Gift of the Face

Museums and Indigenous Perspectives

Tracing the Public History of the Black Museum Movement

Religious Freedom and the Native American Church

The Field Research Survival Guide

America in 1492

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 "A first-of-its-kind anthology of historical articles by Indigenous scholars, framed in assumptions and concepts derived from the authors' respective Indigenous worldviews. Writings stand in sharp contrast to works by historians who may belong to tribes but work within the Euroamerican worldview"--Provided by publisher.

*Interpreting Native American History and Culture at Museums and Historic Sites* features ideas and suggested best practices for the staff and board of museums that care for collections of Native material culture, and who work with Native American culture, history, and communities. This resource gives museum and history professionals benchmarks to help shape conversations and policies designed to improve relations with Native communities represented in the museum. The book includes case studies from museums that are purposefully working to incorporate Native people and perspectives into all aspects of their work. The case study authors share experiences, hoping to inspire other museum staff to reach out to tribes to develop or improve their own interpretative processes. Examples from tribal and non-tribal museums, and partnerships between tribes and museums are explored as models for creating deep and long lasting partnerships between museums and the tribal communities they represent. The case studies represent museums of different sizes, different missions, and located in different regions of the country in an effort to address the unique history of each location. By doing so, it inspires action among museums to invite Native people to share in the interpretive process, or to take existing relationships further by sharing authority with museum staff and board.

Hate crimes against Native Americans are a common occurrence, Barbara Perry reveals, although most go unreported. In this eye-opening book, Perry shines a spotlight on these acts, which are often hidden in the shadows of crime reports. She argues that scholarly and public attention to the historical and contemporary victimization of Native Americans as tribes or nations has blinded both scholars and citizens alike to the victimization of individual Native Americans. It is these acts against individuals that capture her attention. *Silent Victims* is a unique contribution to the literature on hate crime. Because most extant literature treats hate crimesÑeven racial violenceÑrather generically, this work breaks new ground with its findings. For this book, Perry interviewed nearly 300 Native Americans and gathered additional data in three geographic areas: the Four Corners region of the U.S. Southwest, the Great Lakes, and the Northern Plains. In all of these locales, she found that bias-related crime oppresses and segregates Native Americans. Perry is well aware of the history of colonization in North America and its attendant racial violence. She argues that the legacy of violence today can be traced directly to the genocidal practices of early settlers, and she adds valuable insights into the ways in which "Indians" have been constructed as the Other by the prevailing culture. Perry's interviews with Native Americans recount instances of appalling treatment, often at the hands of law enforcement officials. In her conclusion, Perry draws from her research and interviews to suggest ways in which Native Americans can be empowered to defend themselves against all forms of racist victimization.

Decolonize Museums

American Indians Protest Museum Policies and Practices

Letting Go?

Objects of Survivance

The Smithsonian and the Transformation of the Universal Museum

Native American Art in the Twentieth Century

Sharing Historical Authority in a User-Generated World

*Focusing on Black Americans' participation in world's fairs, Emancipation expositions, and early Black grassroots museums, Negro Building traces the evolution of Black public history from the Civil War through the civil rights movement of the 1960s. Mabel O. Wilson gives voice to the figures who conceived the curatorial content: Booker T. Washington, W. E. B. Du Bois, Ida B. Wells, A. Philip Randolph, Horace Cayton, and Margaret Burroughs. Originally published in 2012, the book reveals why the Black cities of Chicago and Detroit became the sites of major Black historical museums rather than the nation's capital, which would eventually become home for the Smithsonian's National Museum of African American History and Culture, which opened in 2016.*

*Despite challenges by the federal government to restrict the use of peyote, the Native American Church, which uses the hallucinogenic cactus as a religious sacrament, has become the largest indigenous denomination among American Indians today.*

*The Peyote Road examines the history of the NAC, including its legal struggles to defend the controversial use of peyote. Thomas C.*

*Maroukis has conducted extensive interviews with NAC members and leaders to craft an authoritative account of the church's history, diverse religious practices, and significant people. His book integrates a narrative history of the Peyote faith with analysis of its religious beliefs and practices—as well as its art and music—and an emphasis on the views of NAC members. Deftly blending oral histories and legal research, Maroukis traces the religion's history from its Mesoamerican roots to the legal incorporation of the NAC; its expansion to the northern plains, Great Basin, and Southwest; and challenges to Peyotism by state and federal governments, including the Supreme Court decision in Oregon v. Smith. He also introduces readers to the inner workings of the NAC with descriptions of its organizational structure and the Cross Fire and Half Moon services. The Peyote Road updates Omer Stewart's classic 1987 study of the Peyote religion by taking into consideration recent events and scholarship. In particular, Maroukis discusses not only the church's current legal issues but also the diminishing Peyote supply and controversies surrounding the definition of membership. Today approximately 300,000 American Indians are members of the Native American Church. The Peyote Road marks a significant case study of First Amendment rights and deepens our understanding of the struggles of NAC members to practice their faith.*

*Examines the surprising degree of interaction between various Northern Plains tribes on the Crow reservation in South Dakota from 1800 to 1925, tracing the development of pan-Indian identity among the once-warring peoples--and challenging the concept of tribalism as it has long been understood by scholars.*

*Letting Go? investigates path-breaking public history practices at a time when the traditional expertise of museums seems challenged at every turn—by the Web and digital media, by community-based programming, by new trends in oral history and by contemporary art. In this anthology of 19 thought pieces, case studies, conversations and commissioned art, almost 30 leading practitioners such as Michael Frisch, Jack Tchen, Liz Ševcenko, Kathleen McLean, Nina Simon, Otabenga Jones and Associates, and Fred Wilson explore the implications of letting audiences create, not just receive, historical content. Drawing on examples from history, art, and science museums, Letting Go? offers concrete examples and models that will spark innovative work at institutions of all sizes and budgets. This engaging new collection will serve as an introductory text for those newly grappling with a changing field and, for those already pursuing the goal of "letting go," a tool for taking stock and pushing ahead.*

*Makers, Meanings, Histories*

*The Peyote Road*

*History Comes Alive*

*The World of the Indian Peoples Before the Arrival of Columbus*

*Tribal Television*

*Interpreting Difficult History at Museums and Historic Sites*

*Historical Archaeology and Indigenous Collaboration*

Catalog of an exhibition at the Peabody Essex Museum, Salem, Mass., Jan. 14-Apr. 29, 2012.

'A landmark in the process of decolonizing imperial Western knowledge.' Walter Mignolo, Duke University To the colonized, the term 'research' is conflated with European colonialism; the ways in which academic research has been implicated in the throes of imperialism remains a painful memory. This essential volume explores intersections of imperialism and research - specifically, the ways in which imperialism is embedded in disciplines of knowledge and tradition as 'regimes of truth.' Concepts such as 'discovery' and 'claiming' are discussed and an argument presented that the decolonization of research methods will help to reclaim control over indigenous ways of knowing and being. Now in its eagerly awaited second edition, this bestselling book has been substantially revised, with new case-studies and examples and important additions on new indigenous literature, the role of research in indigenous struggles for social justice, which brings this essential volume urgently up-to-date.

Museum lovers know that energy and mystery run through every exhibition. Steven Lubar explains work behind the scenes—collecting, preserving, displaying, and using art and artifacts in teaching, research, and community-building—through historical and contemporary examples, especially the lost but reimaged Jenks Museum at Brown University.

The first American national museum designed and run by indigenous peoples, the Smithsonian Institution's National Museum of the American Indian in Washington DC opened in 2004. It represents both the United States as a singular nation and the myriad indigenous nations within its borders. Constructed with materials closely connected to Native communities across the continent, the museum contains more than 800,000 objects and three permanent galleries and routinely holds workshops and seminar series. This first comprehensive look at the National Museum of the American Indian encompasses a variety of perspectives, including those of Natives and non-Natives, museum employees, and outside scholars across disciplines such as cultural studies and criticism, art history, history, museum studies, anthropology, ethnic studies, and Native American studies. The contributors engage in critical dialogues about key aspects of the museum's origin, exhibits, significance, and the relationship between Native Americans and other related museums.

*Critical Conversations*

*Hate Crimes Against Native Americans*

*Place, Nations, Generations, Beings: 200 Years of Indigenous North American Art*

*Museums, Heritage and Indigenous Voice*

*The National Museum of the American Indian*

*Decolonizing Methodologies*

**Highlighting the strong relationship between New England's Nipmuc people and their land from the pre-contact period to the present day, this book helps demonstrate that the history of Native Americans did not end with the arrival of Europeans. This is the rich result of a twenty-year collaboration between indigenous and nonindigenous authors, who use their own example to argue that Native peoples need to be integral to any research project focused on indigenous history and culture. The stories traced in this book center around three Nipmuc archaeological sites in Massachusetts—the seventeenth century town of Magunkaquog, the Sarah Boston Farmstead in Hassanamesit Woods, and the Cisco Homestead on the**

**Hassanamisco Reservation. The authors bring together indigenous oral histories, historical documents, and archaeological evidence to show how the Nipmuc people outlasted armed conflict and Christianization efforts instigated by European colonists. Exploring key issues of continuity, authenticity, and identity, Historical Archaeology and Indigenous Collaboration provides a model for research projects that seek to incorporate indigenous knowledge and scholarship.**

**During the twentieth century, American Indians across North America organized protests against traditional museum treatment of Native materials and the Native community. In response, museums began to change their methods. Spirited Encounters provides a foundation for understanding museums, examines how museums collect Native materials, and explores protest as a fully American process of addressing grievances. Now that museums and American Indians are working together in the processes of repatriation, this book can help each side understand the other more fully.**

**Decolonizing Museums Representing Native America in National and Tribal Museums Univ of North Carolina Press**

**How is slavery presented at the public and private plantation museums in the American South, almost 150 years after the Civil War? Jennifer L. Eichstedt and Stephen Small investigated this question in Virginia, Georgia, and Louisiana by touring more than one hundred plantation museums; twenty locations organized and run by African Americans; and eighty general history sites. Their findings indicate that the experience and legacy of slavery is still inadequately presented within the larger discourse surrounding race, racism, and national identity. The vast majority of slavery sites construct narratives of history that valorize a white elite of the pre-emancipation South and trivialize the experience of slavery for both enslaved people and their enslavers. Through systematic analysis of richly textured data, the authors of Representations of Slavery have developed a typology of primary representational/discursive strategies used to discuss slavery and the enslaved. They clearly demonstrate how these strategies are linked to representations and practices in the larger social and political arenas. Eichstedt and Small found counter narratives at sites organized and staffed by African Americans, and a small number of white-organized sites have made efforts to incorporate African American experiences of slavery as part of their presentations. But the predominant framework of the "white-centric exhibition narrative" persists, and the authors draw from contemporary literature on racialization, museums, cultural studies, and collective memory to make a case for public debate and intervention.**

**Inside the Lost Museum**

**Photographs of Ho-Chunk Families by Charles Van Schaick, 1879-1942**

**Shapeshifting**

**Portraiture and Time in Edward S. Curtis's The North American Indian**

**The Rise and Fall of Pan-Indian Community on the Crow Reservation**

**Viewing Native People in Sitcoms**

**Silent Victims**

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.

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 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.

Today well over two hundred museums focusing on African American history and culture can be found throughout the United States and Canada. Many of these institutions trace their roots to the 1960s and 1970s, when the struggle for racial equality inspired a movement within the black community to make the history and culture of African America more "public." This book tells the story of four of these groundbreaking museums: the DuSable Museum of African American History in Chicago (founded in 1961); the International Afro-American Museum in Detroit (1965); the Anacostia Neighborhood Museum in Washington, D.C. (1967); and the African American Museum of Philadelphia (1976). Andrea A. Burns shows how the founders of these institutions, many of whom had ties to the Black Power movement, sought to provide African Americans with a meaningful alternative to the misrepresentation or utter neglect of black history found in standard textbooks and most public history sites. Through the recovery and interpretation of artifacts, documents, and stories drawn from African American experience, they encouraged the embrace of a distinctly black identity and promoted new methods of interaction between the museum and the local community.

Over time, the black museum movement induced mainstream institutions to integrate African American history and culture into their own exhibits and educational programs. This often controversial process has culminated in the creation of a National Museum of African American History and Culture, now scheduled to open in the nation's capital in 2015.

Between 1893 and 1903, Jesse H. Bratley worked in Indian schools across five reservations in the American West. As a teacher Bratley was charged with forcibly assimilating Native Americans through education. Although tasked with eradicating their culture, Bratley became entranced by it—collecting artifacts and taking glass plate photographs to document the Native America he encountered. Today, the Denver Museum of Nature & Science's Jesse H. Bratley Collection consists of nearly 500 photographs and 1,000 pottery and basketry pieces, beadwork, weapons, toys, musical instruments, and other objects traced to the S'Klallam, Lakota Sioux, Cheyenne, Arapaho, Havasupai, Hopi, and Seminole peoples. This visual and material archive serves as a lens through which to view a key moment in US history—when Native Americans were sequestered onto reservation lands, forced into unfamiliar labor economies, and attacked for their religious practices. Education, the government hoped, would be the final tool to permanently transform Indigenous bodies through moral instruction in Western dress, foodways, and living habits. Yet Lindsay Montgomery and Chip Colwell posit that Bratley's collection constitutes "objects of survivance"—things and images that testify not to destruction and loss but to resistance and survival. Interwoven with documents and interviews, *Objects of Survivance* illuminates how the US government sought to control Native Americans and how Indigenous peoples endured in the face of such oppression. Rejecting the narrative that such objects preserve dying Native cultures, *Objects of Survivance* reframes the Bratley Collection, showing how tribal members have reconnected to these items, embracing them as part of their past and reclaiming them as part of their contemporary identities. This unique visual and material record of the early American Indian school experience and story of tribal perseverance will be of value to anyone interested in US history, Native American studies, and social justice. Co-published with the Denver Museum of Nature & Science

A Material History of the American Indian School Experience

People of the Big Voice

A Misplaced Massacre

A Living Exhibition

Practicing Decoloniality in Museums

Curating, Past and Present

Race and Ideology in Southern Plantation Museums

*Interpreting Difficult History at Museums and Historic Sites* is framed by educational psychoanalytic theory and positions museum workers, public historians, and museum visitors as learners. Through this lens, museum workers and public historians can develop compelling and ethical representations of historical individuals, communities, and populations who have suffered. It includes various examples of difficult knowledge, detailed examples of specific interpretation methods, and will give readers an in-depth explanation of the psychoanalytic educational theories behind the methodologies. Audiences can more responsibly and productively engage in learning histories of oppression and trauma when they are in measured and sensitive museum learning environments and public history venues. To learn more, check out the website here: <http://interpretingdifficulthistory.com/>

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 complexities of these new relationships with an eye toward exploring how museums can grapple with centuries of unresolved trauma as they tell the stories of Native peoples. She investigates how museums can honor an Indigenous worldview and way of knowing, challenge stereotypical representations, and speak the hard truths of colonization within exhibition spaces to address the persistent legacies of historical unresolved grief in Native communities. Lonetree focuses on the representation of Native Americans in exhibitions at the Smithsonian's National Museum of the American Indian, the Mille Lacs Indian Museum in Minnesota, and the Zibiwing Center of Anishinabe Culture and Lifeways in Michigan. Drawing on her experiences as an Indigenous scholar and museum professional, Lonetree analyzes exhibition texts and images, records of exhibition development, and interviews with staff members. She addresses historical and contemporary museum practices and charts possible paths for the future curation and presentation of Native lifeways.

On November 29, 1864, over 150 Native Americans, mostly women, children, and elderly, were slaughtered in one of the most infamous cases of state-sponsored violence in U.S. history. Kelman examines how generations of Americans have struggled with the question of whether the nation's crimes, as well as its achievements, should be memorialized.

Tribal Television: Viewing Native People in Sitcoms

Plundered Skulls and Stolen Spirits

Research and Indigenous Peoples

Decolonizing Engagement

From Storefront to Monument

Black Americans in the World of Fairs and Museums

Transformations in Native American Art

Discovering Histories That Have Futures

During the 1976 Bicentennial celebration, millions of Americans engaged with the past in brand-new ways. They became absorbed by historical miniseries like *Roots*, visited museums with new exhibits that immersed them in the past, propelled works of historical fiction onto the bestseller list, and participated in living history events across the nation. While many of these activities were sparked by the Bicentennial, M. J. Rymza-Pawłowska shows that, in fact, they were symptomatic of a fundamental shift in Americans' relationship to history during the 1960s and 1970s. For the majority of the twentieth century, Americans thought of the past as foundational to, but separate from, the present, and they learned and thought about history in informational terms. But Rymza-Pawłowska argues that the popular culture of the 1970s reflected an emerging desire to engage and enact the past on a more emotional level: to consider the feelings and motivations of historic individuals and, most importantly, to use this in reevaluating both the past and the present. This thought-provoking book charts the era's shifting feeling for history, and explores how it serves as a foundation for the experience and practice of history making today.

Decolonizing Museums: Representing Native America in National and Tribal Museums

The Oxford Handbook of American Indian History

Contesting Knowledge

Voices of a Thousand People  
Knowing Native Arts