artifacts in a secure datable context that provide better resolution to the broad date range that currently represents the deposits.

Chapter 5 summarizes shoreline reconstructions for the coastal Southeast. Harris's models and those of other researchers show us the importance of such reconstructions, which highlight areas where future archaeological surveys should be focused. Shoreline reconstructions, coupled with Paleoindian site location data from the Digital Index of North American Archaeology, will provide insights about which shorelines/sites will be lost to sea level rise in the next decade(s).

Chapter 6 identifies geologic locations of chert sources in coastal Florida. Along with descriptions of fluted point distributions and geochemical data, this discussion sheds light on the use and availability of these chert sources in the past.

In Chapter 7, Smallwood and colleagues consider fluted point distributions and the directionality of raw material transport. Changes in Late Paleoindian settlement patterns are a gap in knowledge that merits further study.

Chapters 8 and 9 consider the impact of the Younger Dryas climatic episode in the Paleoindian Southeast. In the examination of studies focusing on the extraterrestrial impact hypothesis, it is surprising that the authors did not include a review of the only blind study that has been conducted between researchers of competing camps (Haynes et al. 2016, *PLoS ONE* 11 [7]). While there are claims that incorrect laboratory methods were used in some studies, and may explain some discrepancies, it is concerning that researchers from opposing camps cannot replicate results. This seems to be the finding of several studies. While lack of evidence for some aspects of the extraterrestrial impact hypothesis in select studies does not necessary falsify the hypothesis, further work is needed before it can be widely accepted.

In Chapter 10, Moore does an excellent job in linking widespread similarities in sedimentation and landscape development throughout the early Holocene. As so many early sites suffer from less-than-ideal contexts with shallow stratigraphy, understanding these processes is key to finding more early sites in the region and refining early Holocene chronology and compressed stratigraphy.

Chapters 11, 12, and 13 hold together quite well by showing multiple approaches to understanding population movements and the diffusion of Early Archaic projectile point styles in the Southeast. These studies have major implications for how we think about the transfer of technologies, the development of regional territories, and the movement of people or ideas across the landscape. A novel use of social network theory (Bridgman-Sweeny) and detailed geometric morphometric analysis (Thulman) provide excellent case studies in how the important, but still not well understood, topics of artifact variation, cultural transmission, and group interaction may become better understood in the future. Wilkinson (Chapter 13) shows how the simple comparison of raw material use across space can also help with some of these issues.

Anderson and Schuldenrein critically assess the contributions of the volume in Chapters 14 and 15. Here and elsewhere, Anderson continues to eloquently and succinctly describe the key avenues for future research, and his chapter alone should convince readers to buy this book. Schuldenrein, a geoarchaeologist, argues that the Southeast may offer one of the best areas of North America for discovering early sites and advancing new models to understand Paleoindian settlement. While his argument is focused on geomorphological and paleoenvironmental datasets, the density of sites and availability of detailed state databases bolster his viewpoint. I agree that the Southeast along with the other parts of the east will remain at the forefront of late Pleistocene and early Holocene research.

Petroglyphs, Pictographs, and Projections: Native American Rock Art in the Contemporary Cultural Landscape. RICHARD A. ROGERS. 2018. University of Utah Press, Salt Lake City. xv + 398 pp. $34.95 (paperback), ISBN 978-1-60781-618-8.

Reviewed by Aaron M. Wright, Archaeology Southwest

In this highly anticipated book, Rogers—a self-confessed "Anglo-American rock art aficionado" (p. 318)—leverages his tenure as a communications professor, with specialties in critical/cultural and gender studies, to critically evaluate the intersection of Native American visual heritage and the contemporary cultural landscape. Rogers's work is novel in that it is not a piece of rock art research per se; it is instead a study of those (professional and avocational alike) who study, manage, interpret, and "collect" (p. 108) elements of Native American visual heritage.

Rogers is no neophyte to the critical analysis of rock art research and related issues. Indeed, four of the book's eight chapters are re-presentations of previously published articles (Chapters 4–7). With this book, Rogers couples his earlier works with an introduction to communication theory and critical/cultural studies (Chapter 1), a brief history of rock art research and practice (Chapter 2), and a very insightful

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examination of the neocolonial relationship between Native America and Anglo-America as gleaned through the representation, appropriation, and commodification of the former by the latter (Chapter 3). This third chapter is a substantial addition to Rogers's prior writings and the one that really pulls this book's various threads together.

Those unfamiliar with Rogers's writings regarding the contemporary (ab)use of Native American visual heritage will find the re-presented articles thought-provoking, yet possibly confrontational. One dissects the popular hunting magic and shamanism hypotheses to expose these interpretations as more revelatory of gender binaries and a "contemporary crisis of masculinity" within Anglo-American society than of past indigenous practices and beliefs, as they purport to be. Another addresses the conflation of flute player petroglyphs and the Hopi *katsina* Kookopöllö into the Americanized caricature of Kokopelli and Kokopelli's commodification as a fetish of primitive masculinity. In a third, Rogers unpacks the rhetoric of interpretive signage to show how it commonly serves to bolster dominant Anglo-American narratives in contestation to the authority of descendant communities. Rogers's fourth critique addresses site management practices, where he asserts that the prevailing concern for preservation is based in a primitivist paradigm that casts Native American cultures as authentic only when they are untouched by a colonial hand, metaphorically virginal and pristine.

Somewhat paradoxically, Rogers's critiques, while not rooted in archaeological theory or training, fit squarely within a postprocessual archaeological framework. Beyond critical, Rogers is self-reflexive and self-implicative, as he uses anecdotes to disclose how he himself is embedded in a neocolonial enterprise. This book therefore reads as an intimate confessional of one person's struggle with coming to terms with white, academic privilege, and I find it quite commendable for its blatant honesty.

What Rogers brings to bear in *Petroglyphs, Pictographs, and Projections* is offset by what is not presented. With his background in communications and critical studies, I was anticipating a serious appraisal of the contested and problematic phrase "rock art" and hoping to find a suitable alternative. While Rogers touches upon the debate, he provides no attempt at remedying the matter, choosing instead to follow the "uneasy consensus" (p. 43) to perpetuate the "rock art" terminology. From another angle, one of Rogers's key points is how Native Americans have been left out of the rock art research community and how this contributes to the ongoing marginalization of their communities. Given the accuracy of this assessment, it is troubling that this book omits any semblance of a Native voice through either coauthorship or tribal review, practices that are becoming more commonplace in postcolonial scholarship. In a somber way, Rogers engages in the very practices he criticizes, although he fully acknowledges this conundrum.

Still, this unique book has much to offer. From those who feel uneasy about using indigenous visual heritage to illustrate books or knickknacks to others who are perpetually skeptical of interpretations of the "meanings" of indigenous petroglyphs and pictographs, Rogers provides potent and sobering diagnoses. I argue that, while drawn from his experiences in the American Southwest, Rogers's impressions, perceptions, and conclusions about appropriation, commodification, and representation of the "other" are relevant and poignant to anyone engaging with the visual heritage of indigenous societies in colonial or neocolonial contexts. As with many diseases, however, colonialism continues to evade a cure, and I find this the principal shortcoming of Rogers's otherwise remarkable assessment. "Criticizing elements of rock art culture is easy" (p. 318), but without an antidote, or a treatment plan, diagnosis of a malady either can seem cavillous or can easily lead to hopelessness. Rogers, while spot-on with the diagnoses, leaves us with little guidance on how to break free from colonialism's legacy.

Frontiers of Colonialism. CHRISTINE D. BEAULE, editor. 2017. University Press of Florida, Gainesville. xii + 372 pp. $95.00 (hardcover), ISBN 978-0-81305-434-6.

Reviewed by Maxine Oland, University of Massachusetts, Amherst

This edited volume is a welcome addition to a growing number of collections discussing the archaeology of colonialism. Most of these volumes are thematic, and they focus on particular regions, on postcolumbian transitions, or on particular groups of colonizers. In contrast, this book eschews both regional and temporal constraints, and it includes a wide range of case studies from both the Old World and the New World and from both precolumbian and postcolumbian eras.

The theme of the volume is frontiers. Many contributors take this theme literally and focus their research on the edges of colonies rather than in the metropoles. The frontier theme is also meant to challenge the boundaries of colonial research, pushing past the dichotomous categories of prehistoric/historic, Old World/New World, and others. Christine D. Beaule

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